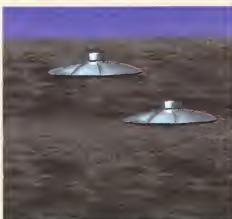




ALIEN THREAT



MONSTER ATTACK!



UNDER THE GUN

SCARY MONSTERS MAGAZINE™



RAY GUN RAMPAGE!



**TEENAGERS
FROM
OUTER SPACE**



"FOR THIS MOMENT... I'VE PREPARED
A SHORT BUT **SCARY** SPEECH..."

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SCARY MONSTERS MAGAZINE™



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ARTISTS THIS ISSUE SCARY TERRY BEATTY, JERRY BOYD, EARL CAGLE, G.G. FAIRCLOTH, RICK "SPINE" MOUNTFORT, JAMES PANETTA, COMPUTER GRAPHICS ART DIRECTOR DYLAN JAMES DRUKTENIS WRITERS THIS ISSUE RON ADAMS, MIKE BOGUE, JERRY BOYD, EARL CAGLE, KENT R. DALUGA, ALLEN A. DEBUS, ANTHONY DI SALVO, J.D. FEIGELSON, ROBERT FREESE, DAVE FUENTES, DR. GANRENE, MARK C. GLASSY, PH.D., PAUL S. KNIGHT, ANTHONY MANGOS, DENNIS P. MITCHELL, DAVID ELIJAH NAHMOD, DEBORAH PAINTER, JAMES PANETTA, PAUL AND DONNA PARLA, JOHN SKERCHOCK, BILLY SMALL, BOB STATZER

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SCARY 88!

THE COUNT TO 100 & SCARES CONTINUE IN 2013!

003

SCARY MONSTERS MAGAZINE A Real Monster Magazine!

I'm still in **SHOCK!** In case you didn't know SCARY MONSTERS won a Rondo Award for "BEST MAGAZINE CLASSIC" in the 11th annual awards.

While I know SCARY MONSTERS is the *Best Real Monster Magazine* ever published, I never expected to ever win in this category. You can find my *Scary Rondo Speech* on YouTube, our facebook page and on the Classic Horror Film Board Rondo section to hear everything I have to say. Let my just say thanks again to all our *Scary Readers* and *Scary Contributors* for the last 22 years! And, of course everyone who voted for us!

I should also congratulate our Scare-views writer, David Elijah Nahmod for winning the Rondo for "Best Film Reviewer of 2012." Both Dr. Gangrene (Larry Underwood) and Dr. Johnny Scareshock (John Skerchock) were nominated for "Best Columns" for their work in SCARY MONSTERS and it would have been nice if one of them would have won so remember to vote for them next year. Also, it was nice to have Svengoolie (Rich Koz) win "Best Horror Host" this year. Now, we have to vote and get him in the "Hall of Fame" next year.

I'm also still in **SHOCK!** That once again I have a totally out of control *Real Monster Magazine* page-wise. I really expected to get back to our 128 budgeted page count with this issue. You the *Scary Reader* benefit with the best possible variety of Scares that I try to provide with each issue and I think we really do have a nice variety in this issue.

Welcome, again to the *Best Real Monster Magazine!* Looks like I'm running out of room which always seems to happen in SCARY MONSTERS as we try and provide you with the *Best Scary Fun!* ENJOY!

BD



PUBLISHER & EDITOR IN CHIEF DENNIS J. DRUKTENIS
ASSOCIATE EDITOR SUSAN M. DRUKTENIS
MONSTER MAGAZINE MASCOT SAM SCARE

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IT LOOKS AMAZING! You outdid yourself! I LOVE it!!!
DAVE FUENTES

Dennis—

Thanks so much for publishing my article in your publication. (They call me DaddyGoolie *The Confessions of a slightly compulsive Svengoolie fan* in SCARY 87! —D.D.) I loved writing it and have been promoting it on my facebook page as well. I hope Rich likes it!

As an update my coffin is moving from John Aranza's store to another store in Chicago called Alternate Reality in Mt. Greenwood. John is moving Horribles and the coffin is too big for the new space.

I have been a long time fan of your publication and I am thankful to have been included.

BRIAN BERNARDONI

Hey Dennis,

Just got issue #87 in the mail today, just in time for the weekend!!! Wow, that's a lot of Sven, who's showing one of my favorite films, SON OF FRANKENSTEIN this weekend!!!

Wow—there was even a fan letter about Sven in there from THE Mark Hamill!!! That caught me off guard.

BOB STATZER

Dennis,

I got a chance to check out the latest scare package...thank you!

It's wonderful to see all the people reacting to their "Icon" Svengoolie...some of my Icon's are missing from my piece?

You for one...My Sven moment as well?



Thank and best,
KENT DALUGA

Hey Dennis/Sam Scare,

The answer to the SCARY SECRET PHOTO in issue #87 is Captain Z-Ro.

Captain Z-Ro! Research explorer in time and space! Somewhere in a remote uncharted region of a planet called Earth stands the laboratory of Captain Z-Ro. In this secret location, known only to a few in the outside world, Captain Z-Ro and his associates experiment in time and space to learn from the past—to plan for the future. The TV series ran from 1951-1956.

That was a real tricky one but not as tricky as guessing the SCARY SECRET PHOTO in issue #86/Yearbook which was none other than Jack Griffin aka *The Invisible Man*! He was really hard to find but if you knew just where to look he was there clear as a day....We think. (I was hoping someone would guess the SCARY SECRET PHOTO in issue #86! —



D.D.)

We would like to share with you another way monster kids of all ages can celebrate this interest in what we are calling "IT CAME FROM THE OVEN!"

I have been a visual effects artist for years. My son Lucas and I started a tradition of making classic sci-fi inspired birthday cakes for our visual effects artist friends and colleagues. So far we have tackled: **DESTINATION MOON**, **WAR OF THE WORLDS**, **THE INCREDIBLE SHRINKING MAN**, **THE THING FROM ANOTHER WORLD**, **GODZILLA**, **THE CRAWLING EYE**, **ALIENS** and **WHEN WORLDS COLLIDE**.

The first cake we attempted was to celebrate friend and colleague Dennis Skotak's Birthday. One of his all-time favorites, like a lot of us, is George Pal's **WAR OF THE WORLDS**. We made a cake in the shape of the iconic War Machine designed by Al Nozaki. My son sculpted a Martian's lifeless hand among gum paste debris of bricks and splintered wood.

Another cake we did for Dennis was **THE THING FROM ANOTHER WORLD**. We watched the film and the image of the guys discovering they had "found a flying saucer" seemed perfect for a cake. Like all of the other cakes, Lucas and I sit down and sketch it out first. It is a lot like building miniatures, something I'm really familiar with; only with edible materials.

We took a photo of that shot and traced the figures of the expedition onto black fondant or rolled frosting. The ice snow was white frosting sprayed with water for a shiny effect.

Lucas even added footprints of a man a sled-dog! To finish it off we needed a *Thing* which Lucas provided, an escapee from the Tootsie-Roll factory! Once again the sheet of ice that imprisoned it was melted sugar and a little bit of food coloring.

Another fun party was when Dennis and his wife, Dorothy, asked us to conspire with Kathy Burns and create a cake for

fame gorilla suit actor, sci-fi collector and historian; Bob Burns. Immediately, we all agreed that a cake based on **DESTINATION MOON** was in order. Bob had fond memories of visiting the set of the film and meeting his friend George. So, we made our second solid chocolate rocketship, LUNA-1!



DESTINATION MOON cake made for Bob Burns.

For the 2012 birthday cake, the choice was obvious; **WHEN WORLDS COLLIDE**, complete with brownie skyscrapers, a chocolate "arks" and some marshmallow exhaust.

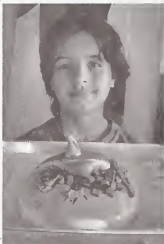
A few months ago Dennis' Birthday rolled around again. We had to top ourselves and had a few ideas on the cutting board as it were, but nothing stood out, until we discovered a litter of kittens under our home. Dennis and Dorothy adopted one, Sunny. They kept on telling us how heavy and large he was getting. Dennis struggled to pick him up...light bulb! Our cake had to be **"THE INCREDIBLE SHRINKING DENNIS."** We doctored photos of Dennis and Sunny and went about creating a dollhouse room, plastic bright green walls, pink couch and all.

Who knows what still lurks in the oven. We hope you enjoy the photos.

We are looking forward to reading all thinks Svengoolie and thank you for another incredible issues.

JOE and LUCAS SCHULTZ California

Continued on Page 077...



Lucas Schultz shows off the "IT CAME FROM THE OVEN" WAR OF THE WORLDS cake.



THE THING FROM ANOTHER WORLD cake.



A SCARY Childhood in the Bronx

Installment#7: A Fond Farewell to a Childhood TV Hero

by Dennis P. Mitchell

Throughout my long writing career—both as a professional business magazine writer, and as a contributor to such genre fan magazines as **CASTLE OF FRANKENSTEIN**, **THE MONSTER TIMES**, and, of course, **SCARY MONSTERS**—I have never had the opportunity, or felt dutiful, to dedicate an entire article or column to any single individual.

Yet that was the honor and obligation I felt just before writing work on this particular column was about to commence in early October 2012. You see, I've been promising for several issues that I would soon be covering a 1954-'55 children's TV sci-fi series called "**CAPTAIN Z-RO**" (my brother Jim and I were avid fans; in his case, with an important reservation) that has long since vanished from the airwaves.

To prepare for that coverage, I spent all of last July watching 24 episodes of the series in surprisingly good quality that are part of the Mill Creek Entertainment's "**CLASSIC SCI-FI TV**" collection containing 150 episodes totaling over 60 hours of mainly early-'50s shows (including the U.S./German-made **FLASH GORDON**, which I wrote about several issues ago).

Little did I anticipate the (almost shockingly) coincidental death of actor/writer/show creator Roy Steffens at the (thankfully) ripe old age of 98 in his Woodland Hills, CA, home, on August 2, just after I had completed viewing those two dozen episodes.

I didn't learn of Steffens' passing until the late September arrival in my mailbox of the October '12 edition of the well-known movie fan newspaper, **CLASSIC IMAGES**. No cause of death was given, but the obituary noted that the actor/entrepreneur had been born on July 29, 1914, as Roy Steffensen in California. He had created the **CAPTAIN Z-RO** series for **KRON-TV**, a San Francisco-based local station.

The show "aired live on a weekly basis, and utilized science fiction elements to educate children as the Captain and his young sidekick, Jet, travelled through time to visit historical events." The program was then picked up for national syndication in '55 (I have no idea if it was still a "live" or "filmed" show, although the episodes I viewed recently may have been kinescopes; see my previous columns for info on those), with Steffens writing and starring in the title role.

No other TV or movie credits were cited, so I assume Steffens subsequently found (hopefully rewarding and pleasurable) work in unrelated fields.

And so, with sadness but also fond childhood (and recently renewed) memories, I dedicate this issue's column to Steffens. "Captain," you'll be missed, and I hope your "history lessons" enriched the lives of many a boy and a girl across the country, as they did my older brother Jim and me.

"An Explorer in Time and Space"

Each episode—I believe there are over 50 in all—was produced by Palmer Films for Captain Z-Ro Productions, Inc., and distributed by Atlas Television Corp. Kathleen K. Rawlings and Henry Brown served as producer and associate producer, respectively. The series was "created and performed by Roy Steffens." Dave Butler was given directorial credit. Set designs were by Leslie Green.

There's a standard opening to each of the 24 episodes I saw last summer, and very likely all of them. We hear an announcer intone: "Captain-n-n-n Z-Ro! Captain-n-n-n Z-Ro! Research explorer in time and space! Somewhere, in a remote, uncharted region of a planet called Earth, stands the laboratory of Captain Z-Ro. In this secret



location—known only to a few in the outside world—Captain Z-Ro and his associates experiment in time and space.....to learn from the past, to plan for the future."

During this narration, the camera scans an obvious tabletop set with several miniature buildings, a belching volcano, steam issuing from vents, and a starry sky ("The Captain" and his associates only seem to work at night) in the background. Also it wouldn't seem a good idea to build a research base next to an active, lava-spewing volcano (is this the only isolated location the Captain could find?).

Be that as it may, the camera then closes in on a (drawn?) multi-



hiered, lower structure. We hear: "Contact has been established. We now connect you direct to the laboratory of Captain Z-Ro. Please stand by." And then the actual story commences.

Mill Creek Entertainment presents its two-dozen stories in no apparent order, as their actual airdates mix together those copyrighted in '54 and '55. Also, the titles listed on the DVD menus are never seen on-screen, so it's possible that Mill Creek came up with its own based on the subject matter of each episode.

For the record, these are, in Mill Creek's own order: 1) LEONARDO DA VINCI; 2) METEOR; 3) MOLLY PITCHER; 4) DISCOVERY OF GOLD; 5) ROGER THE ROBOT; 6) WILLIAM THE CONQUEROR; 7) BLACKBEARD THE PIRATE; 8) DANIEL BOONE; 9) MARCO POLO; 10) ATILLA THE HUN; 11) KING ALFRED; 12) ROBIN HOOD; 13) CORTEZ; 14) THE PONY

EXPRESS; 15) WILLIAM TELL; 16) GENGHIS KHAN; 17) KING JOHN; 18) MAGELLAN; 19) CHRISTOPHER COLUMBUS; 20) THE GREAT PYRAMID; 21) WASHINGTON AND HOWE; 22) XIUTECHUHTIL (huh?); 23) MOON GLOW.

Emphasis on "Painless History Lessons"

As you can see from the preceding episode title list of Mill Creek's limited collection, it was, certainly, Steffens' attempt to "educate children (about) historical events" that guided the show's story emphasis.

Indeed, while discussing the program recently with my brother—who, because he's older, had clearer memories of the show than I did until I watched it again last summer—he told me of his impatience with Captain Z-Ro's strong accent, on past historical events at the expense of either journeys to the future or into space, that often annoyed him when yet another trip to the past began.

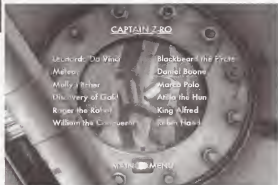
Granted, cut-rate forays into the past—utilizing sparse, cheap but not ineffective sets and clips from period TV shows and movies, as well as "library" music such as "Green-sleeves"—kept the show's overall budget far lower than it would have been if the program had required more costly futuristic décor and space settings.

Captain Z-Ro's scientific methods for time travel are never explained in detail, although we hear references to such equipment as "klystrons" (sic?) (whatever they are, they're also mentioned in the '56 classic, **FORBIDDEN PLANET**). His lab is laden with gadgetry, including a chamber used for actual time travel, along with a large, TV-like view screen used to watch historic events unfolding. It has the capability of changing angles of viewing, and allowing the Captain and his associates to delve behind walls, around corners, and into specific rooms. Most importantly, it allows those in the modern-day lab to visually track the progress of those who have traveled back in time on whatever mission is in progress then.

"Captain Z-Ro" (that moniker or spelling thereof, also go unexplained) also kept expenses down by making use of limited actor "pool" from which to choose casts. This "repertory company" concept was along the lines of that used by famous directors, such as John Ford (who favored John Wayne); Alfred Hitchcock (think: James Stewart and Grace Kelly); "our own" Roger Corman (Dick Miller, Jonathan Haze, Beverly Garland, Beach Dickerson and more), and, in the modern day, Tim Burton (Johnny Depp stars in nearly all of his films, including the title role in **ED WOOD**).

In the case of **CAPTAIN Z-RO**, the mustache wearing, goateed (both look fake and glued-on to me, somehow) hero appears in every episode, along with his assistant "Jet" (Bruce Haynes), who appears to be about 12 or 13 years old. They pretty well take turns in time travel missions (when the Captain isn't barking orders at Jet), and are sometimes aided by lab assistants Tetro (Jack Cahill) and Micro (H. A. Chamberlain), whom we rarely see.

The Captain and Jet wear a sort of "skullcap" with a kind of stethoscope connected to a body suit. Two emblems bear a "Z"





Captain Z-Ro (Roy Steffens) and Jet (Bruce Haynes) in the time travel chamber.

insignia (I'd still like to know what it means).

Obscure Actors Play Multiple Roles on Show

I don't really have the required space in this column to cite in-depth episode summaries (if any of the episode titles I listed earlier strike your fancy, I would suggest you consult some quality tomes about American and World History to learn the true story behind each of the show's voyages into the past).

Nevertheless, I'd like to discuss some of the program's aspects, one being—as already noted—the repeated use of certain actors with which I'm frankly unfamiliar with.

Before delving into that topic, I should point out that Roy Steffens himself didn't exclude his own acting versatility from the "Captain Z-Ro repertory troupe" he created.

In addition to playing the Captain in every episode, he, according to on-screen cast lists for the two dozen ones I saw last summer, appeared as both a "British Officer" and a "Soldier" in the episode **MOLLY PITCHER**, and as "Woo Song" in **MARCO POLO**, all under the abbreviated name of "R. Steff." Then, returning to his birth name of "R. Steffensen," he played "Ricardo" in **CORTEZ**; a "Warrior" in **GENGHIS KHAN**, and "Richards" in **BLACKBEARD THE PIRATE**. He was well disguised, because I didn't recognize him in these additional roles.

Other actors in the **CAPTAIN Z-RO** repertory "theater" were no slouches, either, in their own multiple contributions. Among the most prolific:

- Richard Glyer, who essayed three different roles in **BENEDICT ARNOLD**, including the title role, "Sutherland," and "Paulding." He also appeared as "John Haynes" in **MOLLY PITCHER**, as well as the title role in **KING JOHN**; "Grenault Du Plessis" in **WILLIAM THE CONQUEROR**, and "Finley" in **DANIEL BOONE**.
- Joseph Miksak, who played General George Washington in **MOLLY PITCHER** as well as in **WASHINGTON AND HOWE**. Miksak also starred as "Lt. Hammond," also in **WASHINGTON AND HOWE**, "Major Andre" in **BENEDICT ARNOLD**, and as the adult "Daniel Boone" in the episode with that title.
- Sydney Walker played the title role in **LEONARDO DA VINCI**, as well as portraying "King Alfred" (again, in the title role of that episode); "James Walker" in **THE DISCOVERY OF GOLD**; "Will Scarlet" in **ROBIN HOOD**; "Guthrum," a second role in **KING ALFRED**, and "William of Normandy" in **WILLIAM THE CONQUEROR**.
- John Trigonis played the title roles in **GENGHIS KHAN** and **BLACKBEARD THE PIRATE**. And he portrayed "Sam

Brannon" in **THE DISCOVERY OF GOLD**; "Edecon" in **ATTILA THE HUN**; "Little John" in **ROBIN HOOD**, and "McGowan" in **PONY EXPRESS**.

- Roy Franklin starred as Jean in **WILLIAM THE CONQUEROR**, and had two roles in **KING ALFRED**: "Denewolf" and "Hingvar." Suspiciously, an "R. Frank" was credited for a second role in **WILLIAM THE CONQUEROR** as "The Baron."
- Leon Forbes played an "Indian" in **DANIEL BOONE**, as well as two roles in **BENEDICT ARNOLD**: "Smith" and "Williams."
- Jack Fleming has no fewer than six roles in Mill Creek Entertainment's 24-episode collection: as already noted, he appeared (but only on occasion) as Z-Ro's assistant "Arcro." In assorted journeys to the past, he played no less than three persons in **ROBIN HOOD**: the title role, his nemesis "The Sheriff of Nottingham" (how often does a guy get to play his own enemy?), and as a "Deputy." Fleming also starred as "Sgt. Stevens" in **WASHINGTON AND HOWE**, and as Alfredo in **CHRISTOPHER COLUMBUS**.
- Captain Z-Ro's other assistant, "Tetro" (Jack Cahill, as already noted), played both the "Chief Deputy" and "Friar Tuck" in **ROBIN HOOD**. He also portrayed "Espinosa" in **CORTEZ**, and the title role in **MAGELLAN**.
- Jack Sullivan appeared as "Deputy" in **ROBIN HOOD**; "Warrior" in **GENGHIS KHAN**, and "Carlos" in **CHRISTOPHER COLUMBUS**.

Two more actors played three roles in Mill Creek's collection:

- Mike Chamberlin played the title role in **CORTEZ**, as well as portraying "Manuel" in the same episode, and "Lombardo" in **MAGELLAN**.

And finally:

- Martin Ponch had the roles of "Almeric" in **KING JOHN** and "Stephen Langton" in the same episode. Also, he portrayed the "Priest" in **THE GREAT PYRAMID**.

There were some other actors—again, with whom I'm otherwise unfamiliar—who appeared in two (known) roles: Maurice Argent; William Sweeney; Mark Sheeler; Jose Sevilla; Robert Warfield; Edward Stevington; F. Edward, and F. Jack. Are any readers familiar with any of these actors?

I don't think that such a detailed list of **CAPTAIN Z-RO** actors has ever been printed in one place before. However, there is one caveat: that's the possibly 25, 30 or even more episodes that may NOT exist outside of Mill Creek's collection. (According to the IMDb **CAPTAIN Z-RO** aired 51 live-action 15 minute episodes from 1951-1953. In 1954 when they received syndication "episodes were shot on videotape and shot to fit in a 30 minute time slot. There were 26 half-hour episodes." -D.D.) If that's the case, a number of



Sydney Walker as Leonardo da Vinci.

the actors cited may have appeared—or most probably appeared—in perhaps additional multiple roles in other episodes, bringing up their total appearances to eight, ten, a dozen...who knows?

Whatever those actual role totals may really have been, I, for one, wish I had been able to be on-set during the filming of **CAPTAIN Z-RO** episodes, when some actors had two or more roles. It might have been amusing, watching them running between camera set-ups and nearly knocking over sets, while ripping off costumes and donning new ones, pulling off fake beards/mustaches or sticking on ones that hadn't been there in the previous scene when the actor had played another role! I'd love to know if even mini-chaos ever ensued in this manner?

The only other comparable situation I can think of was in director Roger Corman's ultra-low-budget **TEENAGE CAVEMAN** ('58), when actor Beach Dickerson plays a member of a prehistoric tribe who, after dying in quicksand, was enlisted by Corman—because the film was so cheap—to be among the mourners at his own funeral. Dickerson's second death scene in the same film was as a bearded, bearskin-wearing sage who falls off his horse and dies. Finally, the actor played an actual bear which, after wandering into the tribe's encampment, gets beaten to death, bringing Dickerson's role total to a possible record of four in one film!

I'd also be curious to know if Roy Steffens had his "repertory company" under contract, so that he could call on them for roles—multiple or otherwise—whenever he wished.

Changing the Course of History

I'm certainly no physicist—and, in fact, took not even a basic physics course while in high school. Yet, somewhere over all my 64 years, I either read or heard somewhere that, if one were to try to make even the very slightest change in the course of recorded historic events, not only chaos but universe—altering, cataclysmic events would ensue, possibly even ending time and space. I have no idea whether this would even happen, or if time travel is theoretically possible (Readers?). However, in the first Christopher Reeve—starring ? **"SUPERMAN"** movie ('78), his deceased father Jor-El instructs his young son via a special device, telling him "It is forbidden to interfere with human history," even though the Man of Steel disobeys this order late in the film by reversing time to save the dead Lois Lane.

In nearly all **CAPTAIN Z-RO** episodes, the Captain or his young assistant Jet take turns from episode to episode to use their time machine to go back to a specific day and location in history to ensure that certain events proceeded as our historic record reflected. In all such cases on the show, Z-Ro and Jet watch events unfolding at a given time and place in American or world history; if it appears the course of events needs some "helping along" to ensure that our historical records are correct, one (or, sometimes, both) goes back to somehow interfere or prod things along. As we'll see, this sometimes revolves around preventing poisonings of famous figures, preventing shootings, letting prisoners out of jail to perform an important historic service, and so on. As stated earlier, to my mother's annoyance (and probably mine, though I was 5-6 years old during the show's original broadcast year), neither the Captain nor Jet ever traveled ahead in time. Also, one wonders why they felt it was their duty to assure that history unfolded exactly as our modern records insist. Still, the bottom line is that all of these episodes were undeniably entertaining, even suspenseful, when watching the time travel missions unfold, and seeing, in essence, how history as recorded was "saved."

Some examples of these: (note that Z-Ro has a translating device for any language in history)

LEONARDO DA VINCI: Both Z-Ro and Jet travel back to June 12, 1515, in Milano (Milan), Italy, where, in the castle of King Francis I, Da Vinci is painting the famed Mona Lisa (see page 8). But Da Vinci was also a great inventor; we see his designs for weapons, a swinging bridge, a projector, a helicopter, even mechanical wings for human flight. Du Vinci reflects on all his projects; with so few completed, why go on? Da Vinci is brought to the 20th Century to show him what



A behind-the-scenes photo on the **CAPTAIN Z-RO** set from the early 1950s.

because of his ideas in modern times. Z-Ro shows him a rocketship, aircraft designs that work, an airport control tower, and wind tunnels. He also shows Da Vinci the Mona Lisa in an art gallery (the Louvre Museum?). Z-Ro brings him back to 1515, where he is grateful, and newly encouraged.

MOLLY PITCHER: The Revolutionary War heroine, known first as Molly Hayes, is seen assisting her husband John during the Battle of Monmouth in New Jersey, 1778. He's fending off British soldiers with a lone cannon as they try to take the hill, while Molly continuously fetches pitchers of water to give to their own soldiers, as well as cool off the cannon between shots. John is killed, but Molly takes over the cannon and also keeps getting water, fending off the British charge. Just as a British soldier approaches with a rifle, unseen to Molly, Z-Ro disables the weapon with his raygun. The British give up on the hill and sound the "retreat" bugle. Molly cries that John didn't die in vain. General George Washington arrives and pins on medal on her, names her "Molly Pitcher Hayes" of the Continental Army and, we learn, retired her on half pay for the rest of her life.

WILLIAM THE CONQUEROR. He was nearly assassinated, Z-Ro tells Jet, via poison, by Gernault Du Plessis. The Captain travels back to the near-murder with his raygun, tells William not to drink, shows him the poison container, and immobilizes Du Plessis and a fellow schemer. Z-Ro tells William to flee, and he holds off Du Plessis and his men. The Captain returns to his lab. Thus, had not Z-Ro intervened, William would not have become known as "William the Conqueror" after winning the Battle of Hastings in the year 1066.

ATILLA THE HUN: Jet goes back in time and steals the "Sword of Mars" that Atilla the Hun's army lost on the even of an important battle (Jet is almost caught). Without this symbol of superiority, the superstitious Huns become fearful, and thus lost the battle.

KING ALFRED: In March of 878 in Britain, in the swamp marshes

of Somerset, Danish forces are everywhere. The crops and homes of English Saxons are being burned, and their churches pillaged. King Alfred ponders leaving the country. A Dane with an axe draws closer to the King, so Z-Ro, watching on the viewscreen, uses the time machine to retrieve the weapon. However, a Danish spy in the King's camp manages to wound the monarch. He falls. In perhaps what was the series' most unusual time travel rescue mission, Z-Ro brings a modern-day first-aid kit to the King's side, give the King an injection (of what?), and returns to his lab. The King revives, and England is saved!

ROBIN HOOD: Z-Ro isn't sure whether the thief/swordsman ever existed, so activates the viewscreen for a look at Sherwood Forest. Jet is allowed to travel back to see firsthand, but soon the Sheriff of Nottingham and his men are hot on Jet's tail. Z-Ro goes back and finds Jet's helmet, then encounters Little John who refuses to show him Robin Hood's hideaway. The latter suddenly leaps from a tree and meets Z-Ro, who tells Robin Hood that he'll find both Jet and Little John. Turns out they're both being held in jail as the Sheriff mocks them. The Captain goes to the jail, threatens the Sheriff, then zaps him with his raygun. Z-Ro and Jet return to modern times.

FERNAN CORTÉZ: On July 10, 1519, in Vera Cruz, Mexico, there's a plot afoot to get rid of explorer Fernando Cortez. A fleet of Cortez's ships is docked in the harbor. A man, Espinosa, says the "time is right" since Cortez is alone in his quarters and "will meet with a fatal accident." We're told that the explorer isn't satisfied with the gold taken from the Yucatan Indians, or with gifts from the ambassadors of Montezuma. Two schemers say they'll conquer Montezuma himself. Cortez himself says that if they can conquer the city of Gold, "the entire Aztec empire will crumble. There's more than gold there: There's an entire empire to gain in Montezuma!" But Espinosa is about to stab Cortez, so Z-Ro goes back in time, grabs the would-be assassin, and knocks him to the floor. Cortez thinks the Captain is also an assassin, then believes his good intentions. Cortez burns his own ship to prevent his men from deserting. Z-Ro tells Jet: "It was the only way men would follow Cortez westward in his successful conquest of the Aztec empire!"

CHRISTOPHER COLUMBUS: Because of a time machine jam-up, Jet is trapped on a Spanish ship that was blown off course in the Atlantic towards the end of the 15th Century. The crew is plotting (again!) to take over the ship at daybreak, and sail it back to Spain. Z-Ro tells Jet via an ear device that the time machine will be fixed soon, but that he should try to warn the ship's captain—who is none other than Columbus—that there's a mutiny brewing. We see Columbus in his cabin; he is encouraged at the sight of birds, knowing they mean land is near, but crewmembers scoff and are sure the vessel will plunge over the edge of the world first. Columbus contends that the world is round. Now there are berries floating on the water. But the mutiny begins, and Z-Ro transmits Jet to the crew's nest, where he calls, "Land, ho!" Jet returns, and Columbus is vindicated.

WASHINGTON AND HOWE: We see, on Feb. 26, 1778, the severe winter at Valley Forge, PA, when Gen. George Washington's troops were stuck in till spring with little or no food, clothing, blankets or medicine. Washington is told there are 22 dead and 50 desertions. He ponders: "The right of free men to govern themselves...sometimes I wonder if it's worth it. If only news from France would come; it would give us hope." Little does Washington know that France has already agreed to help the Continental Army, or that a French courier is already en route to Valley Forge to inform the General. However, enemies of Washington in nearby Philadelphia, including Gen. Howe and Gen. Butler, learn of the capture of the horseback rider, who is detained in the barn until he can be imprisoned, so that Washington won't hear that French aid is coming until it's too late. Z-Ro transports himself to the side of Gen. Butler, who faints. The Captain then goes to the barn, frees the messenger and sends him to Valley Forge, also diverting attention away from the guards. The messenger gets through, morale among his troops is restored, and, with the aid of France, the Continental Army goes on to win the Revolutionary War, and thus America becomes independent of England.



Well, you get the idea from this representative sampling of storyline recaps of nine of Mill Creek's 24 **CAPTAIN Z-RO** episodes. As you can see by now, a distinct formula set in early in the series, and applied not only to the aforementioned episodes, but also to: **ATTILA THE HUN, THE DISCOVERY OF GOLD, BLACKBEARD THE PIRATE, DANIEL BOONE, MARCO POLO, PONY EXPRESS, WILLIAM TELL, GENGHIS KHAN, KING JOHN, MAGELLAN, XIUTECHUHTIL, and BENEDICT ARNOLD.** Sometimes, historical figures as Da Vinci, Molly Pitcher and Blackbeard the Pirate were actually brought forward in time to the materialization chamber to briefly interact with the Captain and/or Jet in Z-Ro's lab.

Sci-Fi Themes Dominant in Some...

But wait! There are four more episodes I'd like to discuss, because, variably, they either eschewed time travel altogether in favor of outer space themes or, in two cases, concentrated on a robot. More on the latter episodes a bit further along.

METEOR: Z-Ro's assistant, Tetro, alerts the Captain to an unusual radar "blip" near Mars. Z-Ro, Jet and Micro take off in the Captain's spaceship (a not-bad miniature, complete with a star field backdrop). They narrowly miss the object, now identified as a meteor, but its heat causes damage to the ship's port stabilizer. Z-Ro makes EVA to the outside hull because the craft is now losing velocity and circling Earth (we see a model of our world with no visible clouds, a common error in the early '50s movies and TV shows) at five miles per second. As Z-Ro is nearly done with repairs—wouldn't you know?—A second meteor heads towards the ship, and Z-Ro must be back inside within five minutes! He tells Jet and Micro to abandon him if he can't make it. But Jet and Micro refuse to blast away and save themselves without





the Captain. Just as well, since Z-Ro makes it back inside with only 20 seconds to spare. They tilt the ship away from the incoming meteor, it passes by, and our crew safely returns to Earth (with no time travel involved for a welcome change).

ROGER THE ROBOT AND THE GREAT PYRAMID: Here's a twist: both of these episodes involve a rather clunky-looking robot built by both Z-Ro and Jet. Its head somewhat resembles the Venusian robots that invaded Earth (unsuccessfully) in Herman Cohen's '54 sci-fi programmer **TARGET EARTH**, which I personally enjoyed. The head has a slitty mouth and one staring eye.

In **ROGER THE ROBOT**, Z-Ro puts the finishing touches on the mechanical man, and fits a "brain" atop its head. The eye flashes when the robot recognizes its name, and it follows simple commands such as raising its arms and walking. The Captain then programs Roger to "think" and act on its own. When lightning strikes nearby, Roger throws up its arms in reaction, and stalks both Jet and Z-Ro until it's turned off temporarily. Then, after Roger is reactivated, Z-Ro decides to

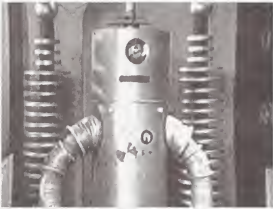
materialize it to Venus on an exploration mission (Z-Ro tells Jet that Venus is "more earthlike than Mars or any of the other planets of the solar system; yeah, sure!"). Roger is ordered to record everything it sees, hears and feels on Venus. But Murphy's Law prevails: just as Roger is about to be transmitted to what was known back then as "Earth's Sister Planet," the transmission tower is struck by lightning and shorts out, sending Roger to an unknown destination. Eventually, as the episode unfolds, Roger is located on the viewscreen in, of all places, San Francisco! It walks hurriedly through Fisherman's Wharf, spins a trolley around and around, and proceeds to Market Street, where frightened crowds see it and run away. Finally, as a (convenient and very rare) thunderstorm hits 'Frisco, Tetro manages to bring the robot back to the lab. They take its head off and find Roger has blown some tubes and condensers.

But Roger is as good as new in its next appearance in **THE GREAT PYRAMID**. In that episode, Z-Ro relates to Jet that the Great Pyramid of Cheops in Egypt, when finally entered 3000 years after it was built to house the Pharaoh's remains and treasures, was found to be empty, and no apparent original opening could be located...it was still sealed up until that time. Why? Z-Ro is convinced that the north face of the pyramid had a secret entrance, so he, Jet and Tetro have Roger send them back to 2000 B.C., instructing the robot to keep watch on their progress via viewscreen. Tetro encounters some loose blocks and falls into the secret tunnel. Roger materializes a flashlight for each of them, and they make their way along the passageway. Unbeknownst to our party of explorers, they're being followed by two curious Egyptians, who saw them enter. Z-Ro uses a raygun to open another secret passage in the ceiling, and they crawl up into it. They enter a chamber housing the mummies of Cheops' servants. A second raygun blast provides access to the King's chamber, where his mummy resides in a coffin. Torches are burning in the room, so someone has apparently accessed it. Jet accidentally unleashes a rock slide that knocks Z-Ro unconscious. Roger, witnessing this, sends himself back in time, where he surprises the still-following Egyptians and knocks them out. The robot carries out Jet, Tetro and Z-Ro, who awakens. They all return to Z-Ro's lab. Meanwhile, we see the two recovered Egyptians exit, vowing to move the body of Cheops to a secret tomb in the mountains, then the empty pyramid will be sealed up forever because "it's a house of evil spirits, especially he of the flashing eye." Roger, of course, turned out to be the reason the Great Pyramid was found empty! So we get two sci-fi themes—a robot and time travel—together in one episode!

That still leaves...

MOON GLOW, probably the most unique (and, for that reason, my personal favorite) of the two-dozen episodes in Mill Creek's collection. "Unique" because it involves extraterrestrial contact between Captain Z-Ro and a (Venusian?) alien on the surface of our Moon!

An unidentified signal, coming towards the Earth, originates from an area on Venus. When the viewscreen is activated, the object on the screen resembles a flying planet Saturn. Tetro wants to launch a missile at it, but Z-Ro says only if the mysterious craft fires first. The alien ship vanishes, reappears, over and over, as if it's taunting Z-Ro and his crew. It's now only 200 miles away, so he, Jet and Tetro take off in their spaceship to investigate. Once they're in space, the Venusian craft leads Z-Ro and crew to a landing in Copernicus Crater on the Moon's surface. The "saucer" sits and pulsates as Z-Ro insists on going out of his ship (the ZX-99)





alone and visiting the otherworldly ship, directing Jet and Tetro to blast off if something should happen to him. In a moderately effective (for '50s TV) scene, we watch as the Captain walks slowly across the lunar surface, complete with a starry sky above and Earth over the craggy peaks. Once inside the saucer, the door slides closed behind him. We momentary fear he might be kidnapped, or worse!

Instead, a gentle voice welcomes him by name, and reassures him. "For some time, we have been aware of your experiments in time and space, but the people of Earth are not yet ready for such advancements. We want you to join us on our planet, and work with us for the good of the universe. You will find it much to your liking." Z-Ro politely refuses, and the alien (who we never see) responds that he is being "unwise." The Captain asks the Venusian to show itself, but the alien claims to be speaking from another planet. Z-Ro asks, "Which one?" "Just remain in the saucer," the alien invites, and all your questions will be answered. Z-Ro still declines, explaining: "I must continue my work on Earth." The alien voice again states that our planet isn't yet ready to join others in the universe. "Then I'll wait until it is," our hero insists. "I could take off with you," the somewhat peeved extraterrestrial retorts. "But I will wait until you are ready. Good luck in time and space, until we meet again." Z-Ro returns to the Z-X-99, as the saucer takes off and zips into a star field. A most unusual episode indeed!

Some Final Thoughts on Z-Ro

As was the case in several other early '50s sci-fi TV shows I've already covered in recent columns, **CAPTAIN Z-RO**—at the close of several but not all episodes—spoke directly to kid viewers. He invited them to become "commissioned officers in Captain Z-Ro Explorers in Time and Space." By mailing in their name and address to the Captain c/o "the station" (in today's world, it would all revolve around e-mails or a website!), children would

receive "an official passport and ID card. It entitles you to travel in an accredited spaceship to any planet in the solar system (now that would be some feat!). It also has my official signature and photo, regulations for space travel, and procedures for rocketship blast-off." And, the pay-off: "Your letter will be forwarded to me by guided missile. I will immediately send you your official passport and ID card." He closes by saluting to the camera. I suppose it occurred to no one that guided missiles full of kids' mail requests, directed towards the Captain, would explode on contact, and that would mean...well, never mind. I don't recall if my brother Jim and/or I ever sent away for those enticing treasures, but I'm sure that they'd be worth a significant monetary sum today, if they could be located at all.

My wife of 43 years, Rosi—certainly not a hardcore sci-fi fan—moved to America from Germany in '56, and obviously missed seeing the show unless she caught reruns after the series' initial run. Nevertheless, I was delighted that—while I watched the 24 available episodes last summer to prepare for this column—she found herself entranced with a number of episodes, and watched at least parts of some with me.

And, finally, I come full circle to where I began in mourning the death of Roy Steffens. Perhaps the best way to close out this tribute to him would be to again quote the "alien voice" in **MOON GLOW**, as it bid adieu to Captain Z-Ro: "Good luck in time and space, until we meet again." Wherever you are now, Roy Steffens, thanks for all the memories on behalf of all the children who anxiously awaited each and every episode. R.I.P.



Exploring the Cosmos with "Space Patrol"

"Space Patrol," another early-'50s sci-fi series classified by "The Complete Directory to Prime Time Network and Cable TV Shows 1946-Present" (by Tom Brooks and Earle Marsh, Seventh Edition, Ballantine Books, 1999) as a "children's" show, was telecast on the fledgling ABC network from June to September of '51 on Saturdays (early evenings), then from Dec. '51-June '52 on early Sunday evenings.

According to Brooks and Marsh, **SPACE PATROL** actually first aired early in '50 as a local program on the West Coast, and was seen until '55," essentially making it a five-year series. Further, "during most of its run it was an ABC network Saturday or Sunday daytime series. However, during the two periods (shown above), it was run at 6 P.M., and thus qualifies as a "nighttime" series," which encompasses the scope of the book.

"Set in the 30th Century A.D., 'Space Patrol' made much use of time travel, depositing its heroes in various historical periods," Brooks and Marsh write. "Commander of the Space Patrol was Buzz Corey (played by real-life World War II flying hero Ed Kemmer), who battled assorted villains in the name of the United Planets of the Universe. His youthful sidekick, Cadet Happy (Lyn Osborn), was always ready with a colorful rejoinder ('Smokin' rockets, Commander!') or a simplistic question to allow Buzz to explain some

obvious truth to home viewers. Other leading characters were Carol Karlyle (Virginia Hewitt), pretty daughter of the Secretary General of the United Planets, who had romantic designs on Buzz; Tonga (Nina Bara), a beautiful villainess-turned-heroine; and frequent villains Mr. Proteus (played by Marvin Miller, later of 'The Millionaire' fame), and Prince Baccaratti, alias the Black Falcon (Bella Kovacs)." In addition, Ken Mayer played Major Robbie Robertson.

The book states that no one ever got killed on the show. "The worst fate," Brooks and Marsh tell us, "was to be rendered inanimate by Buzz's paralyze ray gun, and then shown the path of truth and justice by the Brainograph."

Premiums to viewers, popular among '50s shows of this type (see preceding section on CAPTAIN Z-RO) included replicas of various gadgets. In that regard, the authors point out that, in '54, a 30-foot (!) model of Buzz's spaceship, the Terra, toured the U.S. on the ground (I don't recall seeing it), and then "was given away to a lucky viewer (that's for sure!)."

First, a few notes and reactions. Seems I barely finished my coverage of the time travel-heavy CAPTAIN Z-RO when I find myself writing about another show that "made much use of it), depositing its heroes in various historical periods." As I surmised about Z-RO, this emphasis was likely a cost-cutting move to minimize building more elaborate futuristic sets and décor (Z-RO, of course, debuted near the end of SPACE PATROL's run, but far be it for me to accuse Roy Stevens of lifting ideas from the mostly-earlier series).

The "Smokin' rockets, Commander!" and similar exclamations from Cadet Happy echo similar outbursts from both Astro and (the ever-nasty) Roger Manning in TOM CORBETT, SPACE CADET (also '50-'55), a TV series I covered in SM # 84 and 85. More later.

Lead actor Ed Kemmer played Mr. Kingman, a science teacher in Bert I. Gordon's EARTH VS THE SPIDER (a.k.a. THE SPIDER), released in '58. He also played scientist Wayne Brooks in director Richard Cunha's ultra cheap GIANT FROM THE UNKNOWN that same year.

Marvin Miller may be best known for his narrations and voiceovers (aside from starring in the TV series THE MILLIONAIRE, as noted earlier). He narrated Ray Harryhausen's exciting EARTH VS. THE FLYING SAUCERS, not voice actor Paul Frees, despite the insistence of author Bill Warren—in his massive tome "Keep Watching the Skies: the Millennium Edition"—that Frees "narrates in his most doom-laden voice." Actually, Frees only supplied the Alien voice. As Warren is fond of saying about other authors' works: "He's wrong. Wrong. do you hear? Wrong."

Just by listening, it seems the (uncredited Miller supplied narrations for two other B&W Harryhausen films of the period that were produced by long-time partner Charles H. Schneer: IT CAME FROM BENEATH THE SEA ('55, their first teaming), and 20 MILLION

MILES TO EARTH ('57). His narrative voice was heard in DAY THE EARTH FROZE ('63) and other genre films.

Home video-wise, SPACE PATROL has been released in both VHS and DVD formats. In '90, Rhino Home Video, under license from Media Home Entertainment, Inc., in turn a Heron Communications Co. under exclusive license from Mossman-Williams Productions (I assume the latter was Kansas City-based sci-fi film collector Wade Williams), released three VHS volumes totaling four hours of running time.

Then, in '07, Smarty Pants Entertainment released three volumes of early-'50s "TV SPACE HEROES" episodes on DVD. Each



volume included an episode of SPACE PATROL. Other shows included in this DVD set have already been covered in my last few columns.

Movies Unlimited, which has the heaviest DVD catalog (print, thankfully)—over 800 pages!—offer six different volumes of SPACE PATROL on DVD for \$14.99 each, the last of which includes footage of the life-sized spaceship model on its cross country promotional tour in '54.

In addition, my Internet-savvy daughter Lisa informs me that a nine-DVD set of SPACE PATROL episodes is sold on the web for about \$29 and some change.

While I do own—and viewed for this column—all three of Rhino's VHS tapes and the trio of Smarty Pants DVDs—I didn't purchase, and thus haven't viewed, the six DVDs from Movies Unlimited, nor the nine-DVD set on the Internet. Since I am normally an avowed "completionist," especially when it comes to collecting tapes and DVDs of genre movies and TV shows (which partially explains why I own over 5,000 DVDs, and countless more tapes), it's probably surprising that, in this case, I didn't even attempt to purchase and view everything that's available, to help me research this column.

But the "800-pound gorilla in the room" turned out to be a currently-available, 438 page hardcover book called "Space Patrol," written by Jean-Noel Basso and published by McFarland & Co. It's available from a number of sources, including Nina's (oldies.com, 1-800-336-4627), where it's priced at \$44.95 plus s/h. I'm unable to afford this book at this time, but its very existence negates to me, the necessity of my covering this TV series in-depth, as I have with other early-'50s sci-fi shows. I will, however, very briefly give some overall impressions of SPACE PATROL based on the limited number of episodes I did manage to see before writing this column.

The episode titles I viewed were: (VHS) THE UNDERWATER SPACE SHIP GRAVEYARD; DANGER....RADIATION; REVENGE OF THE BLACK FALCON; THE ANDROIDS OF ALGOL; THE ANDROID INVASION; THE EXPLODING STARS, and THE ATOMIC VAULT. On DVD, the three episodes were PRISONERS OF THE GIANT COMET; THE DEMON PLANET; and LOST IN GALACTIC SPACE. As an interesting side note, Italian director Mario Bava's sci-fi film PLANET OF THE VAMPIRES, released to theaters stateside in '65 by American International, debuted on U.S. TV not long after as THE DEMON PLANET (the original title was since restored for DVD released by distributor MGM for its now out-of-print Midnite Movies series).

I was pleasantly surprised by SPACE PATROL, having few if any memories of it from childhood, when Jim and I watched it, probably from '54-'55. The spaceships and spaceport exterior views usually looked like the miniatures they were, but weren't badly done and were par for the course in the early-to-mid-sci-fi TV realm. Some scenes were actually impressive for the time, such as repair work outside moving spaceships, with whizzing, elongated stars moving by, and



scenes of our space heroes being duplicated as androids from mere protoplasm by evil villains Yula (Valerie Bales).

There's time travel back to '56, when we witness footage of atomic tests (radiation poisoning is treated with injections of a substance called "Gammanol"), and, in another episode, two enemies of Buzz and Happy take both back in time to (hopefully for the bad guys) have them burned at the stake during the Salem, MA, witch trials. There are puzzling, multiple exploding stars (novas); an entire planet composed of menacing living matter, such as moving rocks, and a substance that threatens to cover the entire ship (as in **THE ANGRY RED PLANET**, '60), plus a giant comet, being lost in a distant galaxy, and other dire situations.

Acting by most of the cast is properly grim most of the time, except when episodes wind up in rounds of group laughter.

Cadet "Happy" is definitely the series' comic relief, and has some of the best lines and double takes (I think his face resembles somewhat that of the late Leo Gorcey, who played Slip Mahoney in the Bowery Boys comedy series). However, the character's exclamations of "Smokin' rockets" certainly weren't "occasional." It was constant, in every single episode I viewed, often multiple times per episode and even several times in only two to three sentences! After awhile, this almost literally drove me up the wall! I also got very annoyed with the announcer at the opening of each episode, literally screaming the program title (and other info) at home viewers.

All the VHS tapes and DVDs contain the original commercials—many amusing, as seen today—for such brands as Nestlé (Quik



watched it then, and in endless reruns, on New York's WPIX-TV Channel 11) series:

A "White Medicine Man" Named "Ramar"

Tim Brooks and Earle Marsh—in "The Complete Directory to Prime Time Network and Cable TV Shows" (which I quoted in the section on **SPACE PATROL**), offered a briefer recap of **RAMAR OF THE JUNGLE**:

"Adults shook their heads at this one (note: our Dad liked it, and



watched it with us), but kids thought it was neat and made "Ramar of the Jungle" one of the leading children's adventure shows of the '50s. Dr. Tom Reynolds (Jon Hall), or 'Ramar,' was the son of missionaries who returned to the jungle as head of a medical-research expedition. There he stayed, tending to the natives as if they were little children, and fighting off at least one really bad guy every episode (poachers; crooks who wanted to steal the opals right off the natives' idol, etc. Ray Montgomery played his companion, Dr. Howard Ogden.)

Some episodes were set in Africa, others, for some reason, in India. Whatever the locale, the program "was produced on a rock-bottom budget (note: on film rather than shown 'live' or recorded on kinescopes) and together with the merchandising of pith helmets, games and other 'Ramar' paraphernalia, made a lot of money for former B-movie actor Jon Hall." Those movies included '40s Universal fantasy films **ARABIAN NIGHTS** and **ALI BABA AND THE 40 THIEVES**.

Finally, Brooks and Marsh report that "Some of the 'Ramar' episodes were also strung together and released theatrically in the late '50 and early '60s." One of those, **RAMAR AND THE JUNGLE**



VOODOO, is available from cut-rate DVD producer Alpha Home Entertainment, and can be found for only \$5 or even less. The company says this tele-film/theatrical film hybrid was "released a decade after the (series) ended its run, and was comprised of four episodes, and was edited down and connected with narration." Another such title was **RAMAR AND THE BURNING BARRIER**.

In addition, Alpha offers eleven DVD compilation of four episodes each, for a grand total of 44 episodes available on DVD out of the 52 filmed. The missing eight episodes include my personal fave, the rather

morbid "Howard's Dream," which I haven't seen in decades. Maybe it—and the other seven M.A. episodes—will somehow turn up.

Meanwhile, you may wonder—if you've never seen **RAMAR** why I even include it among early '50s genre series. After all, upon first examination, it seems to be only a jungle adventure. In response, let me point to the many entries in such movie series as **TARZAN**, **JUNGLE JIM** and even **BOMBA**, **THE JUNGLE BOY**, which had elements—sometimes emphatic, sometimes minimal—of sci-fi,



fantasy, the supernatural, even mild horror.

Take the premiere episode, "Evil Trek." Alpha Video's liner notes describe it thusly: "Ramar and Howard learn of a mysterious White Goddess who uses a witch doctor's secret formula to remain young and reign over a tribe of savage."

Very interestingly for SM readers, the Goddess was played by "beautiful Millicent Patrick, who later became a special effects monster designer for Universal, responsible for creating the Creature from the Black Lagoon, among others."

Or, how about "Dark Venture," in which a "beautiful but ruthless

scientist plans on testing her latest weapon, atomic gas, on the local natives." In "Lady of the Leopards," a woman clad in a leopard skin supposedly turns into a man-eating leopard under a full moon.

There are strange cults, voodoo curses, and deadly idols galore. Alpha Video tells us the most well-known episode of the entire series, "The Mark of Shaitan," marked the debut storyline taking place in India. "Howard is attacked by a masked disciple of a shadowy cult, and awakens with the mark of the devil Shaitan burned into his hand. Local legend tells that the recipient of the sinister omen will die when the mark disappears. As (Howard) begins to feel his life slip away, Dr. Reynolds races against time to unlock the secrets of Shaitan before his friend succumbs to the curse."

The title cult in "The Crocodile God of Kao" has members who have supernatural strength, while a "cursed relic" in "The Um of Destiny" causes a man to fall under a spell that drives him into a murderous rage he can't recall later. Moreover, Howard is turned into a "mindless killer zombie" by a mad scientist in "Zombie Terror," and a "rare substance that halts the effects of aging" figures into "White Savages."

There are also "otherworldly voices from the sky" ("The Voice in the Sky"); a legendary haunted well ("The Road of No Return"), and so on. The re-edited movie **RAMAR AND THE JUNGLE VODOO** contains part of an episode not included in the other eleven DVDs: "Eye of Kreenah." Sounds like another idol or goddess.

After reading all these plotlines, is it any wonder why I include **RAMAR OF THE JUNGLE** among early 50s genre series? Or that Dad, Jim and I enjoyed it?

Granted, most jaded viewers today would hardly call the series a "classic," and would likely greet the cheap indoor jungle sets, carefully planned trails, overload of animal stock footage (Ramar is frequently seen aiming his rifle at jungle birds, etc.), and repeated library music with scorn.

But the show was so popular that I'm surprised that regular episodes didn't last beyond the first 52.

Other actors who were among the program's "regulars" included James Fairfax, M'liss McClure, and Nick Stewart. In India, Ramar and Howard's



assistant was Zahir while in Africa, it was either "Charlie" or "Walter." Baby Boomers, can you help? (I don't know the actor's names, but I think "Walter" was Charlie's pet parrot.)

Well, that does it—for the time being, at least—for my coverage of genre TV shows of the early-to-mid '50s, or at least the ones I saw around that time. The keen-eyed among you may notice that I left out "SCIENCE FICTION THEATRE," a 78-episode, half-hour series that debuted in April '55 and ran till '57. The series certainly deserves the kind of in-depth coverage I gave to, say, **CAPTAIN Z-RO** and **COMMANDO CODY**. However, (1) I've really been looking forward to moving ahead to actual '50s feature movies again; (2) This is my longest column yet, and so something had to go, and (3) As in the case of **SPACE PATROL**, an entire book has been written about **SCIENCE FICTION THEATRE** as well. But I will discuss it down the road at some point. First come the movies of '55 and '56.

With that in mind, I invite you to read my next installment (#8) in **SCARY MONSTERS** #86...1955 **HORRORS Part 1**, or: Now the **SCARY Stuff Begins!** The Gillman, the Mutant, and One Heckuva Big Octopus...



DANGER Wild Animals!



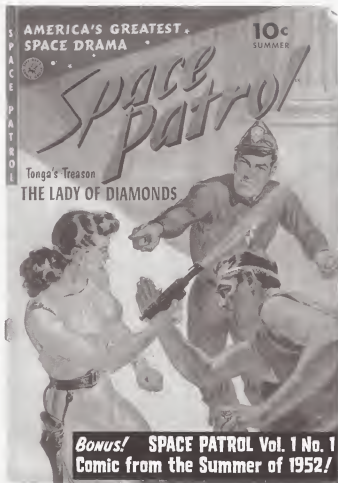
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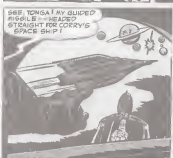
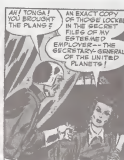
SCARY 88!

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015

SCARY MONSTERS MAGAZINE A Real Monster Magazine!









BIG SCARY SETS!

PART 2

by Jerry "Scienti-film" Boyd from the Void

In SCARY MONSTERS #81, I wrote in my "BIG SCARY SETS!" article that I'd been impressed by old stills I'd seen in monster magazines...and of course, the movies themselves.

I'm pleased with what I wrote (naturally) but the question that was unanswered was/is: "Why did Hollywood producers go in for large sets for horror movies in the FIRST PLACE?" As we all know, studio producers are cutting costs (or trying to) from the time pre-production begins. How did the impressive set constructs of yore get their beginnings and the budget go-ahead? In this, a hopefully more scholarly look at the subject, we shall see...

THALBERG, BROWNING, CHANEY, AND LAEMMLE

Irving G. Thalberg was a young man (in 1918) who impressed his neighbor Carl Laemmle, Sr. with his intellectual analyses of the producer's films at Universal Studios. In addition, young Thalberg had an eye on how to take classic literature and translate them into cinematic marvels. Irving delivered, delighting his new boss. Soon Thalberg would introduce Lon Chaney to Tod Browning. In this union, the American horror film would find its first great director-actor pairing and its foundation.

Chaney was a rising star in the early 1920s. Browning had directed a series of successful crime films. At Universal, Chaney lobbied for Victor Hugo's **THE HUNCHBACK OF NOTRE DAME** and Browning, the director of the pair's big hit, **OUTSIDE THE LAW** (1920) was set to direct it. Circumstances would keep Tod from doing so.

Thalberg was undeterred. This would be the FIRST screen adaptation of a book that had thrilled readers for CENTURIES. Thalberg wasn't about to let this grand opportunity go to waste.

Irving worked on Laemmle. There'd be a six-month shooting schedule, huge lots—19 acres with a gigantic cathedral façade and cobblestone streets, hundreds of extras and film



The young Irving Thalberg, Hollywood's first boy genius.



The immortal Lon Chaney as **THE HUNCHBACK OF NOTRE DAME**.

technicians. It would be grand in an unheard-of fashion. Trusting Irving's instincts, "Uncle Carl" said yes. When he returned from a European vacation, the budget (an estimated \$1,250,000) had to sour, if only momentarily, his relationship with his youthful producer. However, misgivings went out the studio window when the picture turned out to be the surprise hit of the year! Chaney was "made!" Thalberg was grabbed by MGM. The biggest studio recognized that this "boy genius" was too good not to be brought over to their offices.

While Quasimodo wasn't a "supernatural creature," he was a monster—one of the human grotesqueries Lon was specializing in... The template was there: Put larger-than-life characters into larger-than-life exotic settings, and let the actions they've thrilled readers with (in the book form) take over via talented directors and performers. Wallace Worsley had taken over from Browning and he directed **HUNCHBACK**. Browning was still getting himself together after an embarrassing affair and bouts of alcoholism. He'd be part of the "supernatural template" to come, happily for horror fans.

The Hollywood film factories, as we all know, runs on past successes. **STAR WARS** begat **CLOSE ENCOUNTERS OF THE THIRD KIND**, **SUPERMAN: THE MOVIE**, **STAR TREK: THE MOTION PICTURE**, **BATTLESTAR GALACTICA**, **ALIEN**, and **SATURN 3** (let's not talk about **SATURN 3**, okay?)

HUNCHBACK's success at the box office begat **PHANTOM OF THE OPERA**, and while both films had nothing to do with the supernatural, **PHANTOM** also had a bestselling book (published in 1911), a gruesome protagonist, romance, unrequited love, and yes, another famous central Paris landmark! Again, the *big scary sets* would be an added

factor to the film's excitement. Throughout the summer of 1924, construction crews put together a 16,000 lb. chandelier, a 3,000-seat auditorium, a grand staircase, an opera stage, and more! The Phantom's shadow and eerie presence would permeate all areas of these constructs, so even behind-the-stage areas had to be impressive.

Overall, the entire film, complete with the lower catacombs and lair the mad Erik employed to ensnare and harass his pursuers, stood then and today as uniquely important to the first and YES, the BEST adaptation of Gaston Leroux's novel.

It hasn't been matched.

Director Roland West's **THE MONSTER** was also released in 1925, the year of the **PHANTOM**. This horror-comedy featured Chaney as Dr. Ziska, a madman who'd taken over an asylum full of dangerous inmates. The sets weren't nearly as opulent as the aforementioned Chaney vehicles, but the film did well at the box-office, and the old dark house's corridors and hidden rooms moved audiences in the right direction...toward and inevitable movie house meeting with supernatural creatures!

SCARY GERMAN SETS!!

Even before **HUNCHBACK**, German filmmakers were experimenting with the impact set-making could have on filmgoers. Hermann Warm designed the twisted Expressionist sets of the Robert Wiene 1920 masterpiece **THE CABINET OF DR. CALIGARI**. So strangely wonderful were the set constructs that actress Lil Dagover said of co-star Conrad Veidt (who played the



Director Wallace Worsley (seated) had to communicate by radio with his hundreds of extras on the mammoth set of **HUNCHBACK**.



Dr. Ziska (Chaney) works his diabolical magic on this impressive set of **THE MONSTER**.

somnambulist murderer Cesare). "The scenes in the steep, dark, crooked alleyways belonged to him. Even when he was not in front of the camera, he would prowl around the studio and startle us."

CABINET continues to astound filmgoers today. Inside the "world" of the narrator, trees, houses, bedrooms, and carnival constructs arched and tilted in wild fashions that suggested a fever dream. This was pretty much a nightmare world, in which regular sensibilities were overshadowed by foreboding and danger. In the end, whose dream was it? Was it real, or indeed a nightmare of some of the characters? Was Dr. Caligari a menace or a benevolent helper of mankind? The clever twist ending matched the weirdness of the sets.

The film was a revelation as was **NOSFERATU** (1922) which employed large brick houses and exteriors filled with menace. The ride toward the ancient castle of Baron Orlok, the rat-faced



The murderous somnambulist Cesare tries to escape from the maddened mob along twisted German Expressionist sets in this still from **THE CABINET OF DR. CALIGARI**.



Here's a pre-production drawing of one of the town streets for **THE CABINET OF DR. CALIGARI**.

vampire, made use of negative photography to show expansive wildernesses that were made surreal to behold. Orlok's home was appropriately larger-than-life where the cinematographer could have a great time with shadows and long and short hallways.

Aboard the ship, the white contrast of the night sky against the slowly-stalking undead added to the horror. Below deck, the



Baron Orlok (Max Schreck) moves about his scary castle in the classic **NOSFERATU**.

hold was filled with gruesome shadows.

In films like these, the characters are dwarfed by the greater atmosphere of their surroundings. And appropriately so—only a majestic castle could house a demonic vampire centuries years old—a character whose evil “dwarfs” all around him. Later on, the imposing brick building Orlok kept his coffin in his adopted land was also impressive. And for **CABINET**, all things strange and artistically garbled (set-wise) were necessary for the lunatic events that are retold to the audience.

METROPOLIS (1927) was in a world of its own! Mobile cameras under Fritz Lang's superb direction made use of ingenious set constructs such as lavish gardens for the idle rich, factory rooms, exterior city scenes with flying cars, walkways, arc lights, and more you have to see to believe! Variety gushed in 1927: “Nothing of the sort has ever been filmed before. Its effect is positively overwhelming.”



Rotwang, the mad scientist of **METROPOLIS**, explains matters while his metal maiden listens in. The creation of the robotrix into Maria was one of the most incredible scenes in early sci-fi history.

The German Expressionist film was being quietly studied in Hollywood. America and Americans were still smarting from The Great War (or WWI, as we'd call it in years to come) and there was an anti-German feeling that was still heavy in the air. **CALIGARI** was even met with rioters when it reached Los Angeles in 1927. But European filmmakers were coming to America...and they too, liked what the Germans were adding to the artistry of the film. Some would incorporate the camera movements and set designs in the masterpieces of the 1930s.

SCARY OLD HOUSES, GERMAN-STYLE...AND AMERICAN!

Again, Hollywood runs on successes of film endeavors of the recent past and Americans got thrills from murders-in-the-old-dark-house mysteries like **THE BAT** (1926) and **THE CAT AND THE CANARY** (1927). Those films may have got their “green light” from Browning's **LONDON AFTER MIDNIGHT** (1925), MGM's (and the U.S.'s) first “vampire film.” While there was a cozy, well-lit, roomy manse providing the setting for a good deal of the drama, it was the gloomy, cobwebbed old home in the state of disrepair **NEARBY** that set the mood for the beaver hat-



They don't make scary set pieces like this anymore! Sci-fi magic from **METROPOLIS**.

wearing Chaney and his scary-eyed undead female consort. This **SCARY MONSTERS** contributor first came across the mesmerizing stills from this film in **FAMOUS MONSTERS #69** (1970) and I haven't been the same since! Many stills have survived from this lost film, and some enterprising people even put them together in a film of the stills at the turn of the 21st century, complete with dialogue cards. And it ain't bad, either... Scary old houses and dimly lit mad laboratories, large and small, would continue in the mold the silent flicks created. Rotwang's large lab with metal maiden in **METROPOLIS** added to the uniqueness of the imagi-movie in the realm of sci-fi. The entire movie (and happily we NOW have a mostly restored cut that fills in the old blank spaces fairly well) came to about four hours in the '20s. Director Lang helped design the many fascination set designs and took the better part of a year packing in all of their details on celluloid. Again, the BIG scene that stands alone above all others was the incredible creation of a human-like robot whose purpose was to subvert the poor, overworked laborers' slowly growing rebellion toward their elitist employers. Creation scenes would rarely equal this one in the decades that would follow.

Outside the home of Rotwang and the office penthouse of one of the city's rulers, etc., stood a breathtaking futuristic city that still dazzles filmgoers today! Large walking ramps, spotlights, towering skyscrapers, etc. all scream out to DVD owners to press the 'pause button' and just stop to appreciate all that Lang and his fellow filmmakers put into the set designs.

German Expressionism would continue in different forms and to lesser degrees in Universal efforts like **FRANKENSTEIN**, **DRACULA**, **THE MUMMY**, **MURDER IN THE RUE MORGUE**, and **SON OF FRANKENSTEIN**. The tradition of twisted, angular sets, montage sequences of crackling, half-circling lights and flashes, and distorted close-ups went on. James Whale reportedly even considered having Brigitte Helm (Maria and Maria the evil robot from **METROPOLIS**!) as the Bride of the Monster in '35! Hmmm...that might've been TOO SCARY!

After a re-release of **DRACULA** and **FRANKENSTEIN** did fantastic business in '38, **SON OF FRANKENSTEIN** was produced and released in 1939. In this worthy sequel, good use



Old dark houses rarely got more atmospheric than the one with the vampires in **LONDON AFTER MIDNIGHT**.

was made of twisted architecture in examples of the dining room of the home, the staircase that led up to bedrooms, and the town street exteriors.

On these weird sets (designed by Universal art director Jack Otterson), Jack observed, "The sets were rather an orderly array of planes and masses which at first glance resembled a castle



Scary Architecture in the German style was incorporated into some of the Universal features like **SON OF FRANKENSTEIN**.

interior, but the angles and masses were calculated to force an impression of a weird locale, and without intruding too strongly into the consciousness of the spectator."

Other studios tried to cut in on the style and box-office smash successes the Universal horror factory concocted but they could only come close to them...or fail miserably. William Cameron Menzies, who helped make **CHANDU THE MAGICIAN** (1932) an imagi-movie of great importance (as I wrote in the first part of this article), was one of the few production designers who truly understood the significance of set design. Menzies had helped out on director Roland West's **THE BAT**. Based on a stage hit, Menzies, West, and cinematographer Arthur Edson imbued their filmed effort with large, shadow-filled sets which gave off a three-dimensional old-scary-house effect.

Still, beside Menzies' material and a few others, Universal stood all alone at the top. Karl Freund was the cameraman for **DRACULA**. At Universal, he also directed **THE MUMMY**. He knew how to secure the eerie feel of those classics early on in the films' beginnings through his German Expressionist interpretations—spotlights in interesting angles, tracking sequences, and deep-focus shot composing that drew the viewers' eyes to certain areas. Karl also served as the cinematographer on **MURDERS IN THE RUE MORGUE** (1932) and brought a similar flair—as best he could, anyway, to a movie that needed more horror in it. The sets were fabulous, however. Though **RUE MORGUE** was viewed as a disappointment (largely due to Robert Florey's lackluster direction and a low budget that got lower during filming), Freund's **THE MUMMY** (1932) took Karloff, Edward van Sloan, and himself to another peak of excellence. (I wrote about **THE MUMMY** and included a picture of one of its set pieces in my first article on this subject.)

Oddly, **THE OLD DARK HOUSE** (1932), did little to enhance the spooky house oeuvre. The sets seemed claustrophobic (to me, at least) and failed to make use of sinister shadowing techniques, etc. that had been employed to such nice effect in aforementioned scary house films. Maybe Menzies was needed for this project...

SCARY CONCLUSIONS!

In conclusion, big scary sets got their starts from visionaries like Thalberg, Browning, the Laemmle family, Freund, Menzies, Lang, and others whose silver screen smash hits set the mood for many a horror and sci-fi film to come. Add to that the fervor these young technicians, producers, and directors must have felt at being **THE FIRST ONES** to do celluloid adaptations of books and novels that had captivated audiences for years—centuries in some cases. These filmmaker, along with greats like Willis O'Brien, who engineered the early stop-motion animation for the adaptation of Sir Arthur Conan Doyle's **THE LOST WORLD** (1925), blew audiences away with their fantastic set constructs and original takes on existing material. **THE LOST WORLD**, one of the first silent films this scary contributor would ever see, paved the way for the even more spectacular sets of **KING KONG** (mentioned in the first article on this subject I did) and other dinosaur and giant monster movies to come.

In this early dinosaur epic, O'Brien and his fellow filmmakers showed cavernous holes for his stars to hide in (a la **KING KONG**), plant life from a pre-history time, and spread-out



More of the scary architecture seen in **SON OF FRANKENSTEIN**.



KONG), plant life from a pre-history time, and spread-out encampments amid tangled jungles. I saw this classic in 1970 and got a kick out of actor Bull Montana, who played the dangerous Missing Link! The Missing Link was no Kong, but he may have provided a few ideas for Obie as he lumbered about in hopes of killing off Professor Challenger's intrepid crew.

Though miniatures were used for the lost world and modern-day England (where an unleashed dinosaur goes on the rampage), they had to be somewhat dwarfed by the stop-motion animated dinosaurs and in that respect, the sets were very impressive. (For more information on **THE LOST WORLD** purchase the **SCARY SUMMER SPECIAL 2012** featuring over 350 photos of the film and much more before it is sold out. —D.D.)

Thankfully, for all of us fans, these great talents set high standards that were not only impressive in their days but would, in many cases, never be equaled. Moreover, they would continue to inspire and enthrall new fans of genre filmmaking in the years of fantastic films to come!

History of THE COSMIC DRIVE-IN Part 3: READER REACTIONS AND THE COSMIC DRIVE-IN FOREVER

by Robert Freese

As I collected ads diligently from the library, assembling them by the year in which they appeared, I started noticing that THE COSMIC DRIVE-IN was being occasionally mentioned in the SCAREMAIL letters from SM readers.

The first time I saw the column mentioned I totally freaked out. When you are creative, whether you write, draw, perform music, act, whatever, you wonder if anyone notices what you are doing. That first mention definitely let me know someone had noticed what I was doing.

Overwhelmed with excitement, I quickly called my wife Frances at work and read the letter to her. She was proud and excited for me and then read the letter for herself when she came home that night. It was cool.

Again, it let me know people had noticed my contribution to the magazine and it seemed they enjoyed it.

Mentions in the SCAREMAIL letters appeared a little more often and each new notice was just as exciting as the last. Like a little kid, I would always rush to Frances, clutching the new issue in my hands, and show her when one of you wonderful readers wrote into the magazine and mentioned THE COSMIC DRIVE-IN. It seemed that I was doing something right.

This never became more apparent than when we began traveling to horror conventions to sell my books. From 2005 to 2010 we

attended nearly two dozen shows all over the south, meeting people and selling my short story collections and novel, and I always had copies of SCARY MONSTERS on my table. It was always unexpected and incredible when people would stop, see the copies of SM on my table, and asked me about them and then recognized me immediately from THE COSMIC DRIVE-IN. Talk about an ego-boost!

Frances and I were always amazed that people knew my name from THE COSMIC DRIVE-IN. In fact, I'd say I'm more known for my cosmic contribution to SCARY MONSTERS than almost anything else that I've written! It was always very gratifying to hear from people who enjoyed the column and they always asked the same question. "When are you going to collect all of them into one book?" (Am I blushing? Stop it.)

These are such wonderful MONSTER MEMORIES. We got to know many people from the shows who would regularly stop by to pickup copies of SCARY MONSTERS and inquire about future columns. Many shared their drive-in memories with us. (Several older couples said they recognized some of the double and triple bills presented in THE COSMIC DRIVE-IN from when they were dating as teenagers!) It was such a wonderful way to connect with people and it does make me feel like my efforts have been worth something.

What is the future of THE COSMIC DRIVE-IN? I don't know. My crystal ball always seems to be a little hazy and I can certainly attest that we never know what curve ball life is going

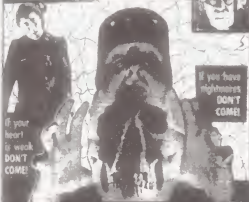
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 ROANOKE: Terrace & Towers / DANVILLE: Riverside / BLACKSBURG: Studio

to throw us. As long as we are watching these movies that we love, sharing our time with the people we love, enjoying what we have, the Monsters, Martians and Madmen will forever be on the big screen and THE COSMIC DRIVE-IN will always be there...waiting for us to enter...waiting to enter us.

Make sure to visit my friends at the Nostalgic Drive-in Theater Newspaper Ads on Facebook—they have thousands of old drive-in ads to pour through, offering much more than the horror and sci-fi ads we celebrate here. Also, feel free to visit me on Facebook or contact me directly through my email at robwhodrippedblood@yahoo.com. Thank you for letting me share this history and these stories, and thank you so much for enjoying THE COSMIC DRIVE-IN.

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THE COSMIC DRIVE-IN FOREVER!

KAIJU KORNER

GODZILLA

VS.

BIOLLANTE

-BREAKOUT G FILM

by Mike Bogue

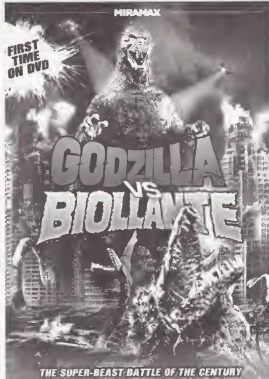
Some movies define their genre—2001: A SPACE ODYSSEY for science fiction, STAR WARS for space opera, and THE FELLOWSHIP OF THE RING for fantasy. Similarly, during Godzilla's film series spanning the years 1954 through 2004, five Big G features served as watershed events:

1. **GODZILLA** (1954), which set the stage for all future Japanese daikaiju movies.
2. **KING KONG VS. GODZILLA** (1962), the most financially successful of all Big G films that made Godzilla more family-friendly and monster combat more light-hearted (some would say light-headed).
3. **GHIDRAH, THE THREE-HEADED MONSTER** (1964), the first Toho movie to transform Godzilla from city-smashing villain to earth-defending hero.
4. **GODZILLA VS. THE SMOG MONSTER** (1971), a somewhat slap-happy excursion into eco-issues and Big G tomfoolery (such as Godzy's infamous flying scene) which set the often campy tone for Godzilla's 1970's entries.
5. **GODZILLA VS. BIOLLANTE** (1989), an ambitious attempt to scale up the Godzilla series in terms of story, staging, seriousness, and special effects.

Not so coincidentally speaking of the latter, in December 2012, a licensed DVD of **GODZILLA VS. BIOLLANTE** became available to North American fans for the first time. The Miramax/Echo Bridge Home Entertainment DVD includes an English-dubbed version of G VS. B as well as the Japanese language version with English subtitles. In addition, the DVD features two bonus items—"The Making of **GODZILLA VS. BIOLLANTE**" and "Behind the Design." Finally, the vigorous packaging graphics for the DVD rock.

So what makes **GODZILLA VS. BIOLLANTE** so special in the Big G canon? Primarily its attempt to take the series where no *kaiju eiga* had gone before, as well as enhance Godzilla cinema's classic elements. Indeed, a fresh stable of filmmakers took up the reins for G VS. B, including director/writer Kazuki Omori and special effects helmsman Koichi Kawakita.

In 1984's **GODZILLA** (known as **GODZILLA 1985** in



North America), the King of the Monsters returned to his role of serious city-destroyer, but for the follow-up, Toho and veteran G producer Tomoyuki Tanaka wanted something different. Consequently, the studio held a contest that welcomed the Japanese public to submit story ideas for the next Big G movie; sifting through some 5,000 entries, in 1986 the studio chose a scenario by dentist and sci-fi writer Shinichiro Kobayashi in which Godzilla would battle a genetically-engineered monster.

Young movie director Kazuki Omori crafted Kobayashi's story into a screenplay and subsequently directed the new G movie. In his 1994 book *Japanese Science Fiction, Fantasy and Horror Films*, film scholar Stuart Galbraith IV called **GODZILLA VS. BIOLLANTE** "the most poetic film of the series to date," and many fans concur. The film undeniably resonates with a different vibe than previous Godzilla entries. Humming with new ideas, the movie finds Godzilla not only challenging his new foe Biollante (who appears in two different forms), but also confronting an unlikely opponent in the form of 17-year-old psychic Miki Saegusa (Megumi Odaka)! Miki literally attempts mentally to battle the Big G, but the King of Monsters proves too powerful for her.

The plot likewise weaves interesting ideas throughout its tapestry, though the story sometimes becomes tangled in knots. To summarize, Japanese scientist Dr. Shiragami (Koji Takahashi) uses genetic engineering to create Biollante, a hybrid creature consisting of blended Godzilla, plant, and human cells (those of Shiragami's slain daughter Erika). The

story is like a hybrid, consisting of action, espionage, politics, ESP, scientism, and romance. Whew! And in this one, humankind finally has a weapon that might actually bring the Big G down—anti-nuclear bacteria. Although often assailed by tank volleys, missiles, and bombs, never before had the King of Monsters been subjected to radiation-eating microbes.

Regrettably, some of the human staging just doesn't work. For example, at the beginning of the film, a group of clandestine Bio-Major mercenaries yells, "Hey you!" at passing Japanese troops, who obligingly look the mercenaries' way before the latter shoot them full of holes. Even more preposterous, the concealed Middle Eastern assassin actually yells "Stop!" at the Bio-Major mercenaries before gunning them down. Why would you alert the mercenaries to your location, thereby risking the possibility of one of them shooting you before you can take them out? In addition, the gun battles and fisticuffs are not always convincing. Worst of all, Lieutenant Gondo (Toru Minegishi) hits a would-be thief on the head with a metal cylinder, knocking him cold with a "boak!" cartoon sound effect. Shades of Hanna-Barbera!

But on the other hand, director Omori handles many of the quieter scenes with a deft touch, and he likewise imbues the film with a wistful atmosphere. In addition, he served as a major creative influence—indeed, perhaps the major influence—on the Heisei series. Omori went on to write and direct fan favorite **GODZILLA VS. KING GHIDORAH** (1991) and to write the screenplays for **GODZILLA AND MOTHRA: THE BATTLE FOR EARTH** (1992) and **GODZILLA VS. DESTORORAH** (1995). Although Omori was a powerhouse of ideas, G commentators have nevertheless criticized him for including too many characters and subplots in his Godzilla scenarios.

Just as major an influence on the Heisei series as Omori was special effects director Koichi Kawakita. For **GODZILLA VS. BIOLLANTE**, the experienced movie technician revitalized the Godzilla series' classic elements—city smashing, military confrontations, and monster wars. Perhaps Kawakita's major triumph was his re-design of Godzilla into a more animalistic kaiju than ever seen before. Brought to life both by man-in-suit stuntman Kenchapiro Satsuma and by a robot double, the "Bio-Goji" sports double rows of shark-like teeth and dark, menacing eyes. Made from the same mold as Satsuma's G costume, the robot torso and head expanded the scope of Godzilla's realism. (I recall showing a non-G fan a trailer of G VS. B, and after seeing a close-up of Godzilla



roaring, she exclaimed, "That's the first time I've ever seen Godzilla's tongue move!") As writers J.D. Lees and Marc



Cerasini note in *The Official Godzilla Compendium*, "For many, this Godzilla is the best design of them all."

In addition, Kamakita stages a wonderful "urban renewal" set piece as Godzilla obliterates much of metropolitan Osaka, a monster mash highlighted by detailed miniatures and creative camera

angles. His military hardware likewise shine, especially the maser tanks and the sleek, airborne Super-X2. The latter craft moves with a believable grace in most of its scenes and remains Kawakita's most realistic example of movie mecha.

Also, both versions of Biollante were unlike any other kaiju that Godzilla had heretofore encountered. As a giant rose with fang-mouthed tendrils and as a monstrous behemoth towering over the King of Monsters, Biollante was formidable indeed.



Most noteworthy is the latter's huge alligator-like mouth studded with intimidating teeth.

Kawakita would go on to supervise the special effects for the remainder of the Heisei series, as well as for the 1996-1998 **MOTHR**A trilogy. Indeed, Kawakita defined the "look" of these movies. Although hampered by tight shooting schedules and strained budgets, Kawakita created a wealth of memorable Godzilla moments for fans the world over.

True, Kawakita did not always score a bullseye effects-wise. For example, his flying kaiju were rarely convincing. In 1992's **GODZILLA AND MOTHR**A: **THE BATTLE FOR EARTH** (known in Japan as **GODZILLA VS. MOTHR**A), both the adult Mothra and Battra frequently suffer from weak wing articulation (the same was true for Toho's famed tridomed golden dragon in 1991's **GODZILLA VS. KING GHIDORAH**). Also, as the Heisei series continued, the special effects editing became less consistent, the monster battles less inventive, the composite shots less careful. Still, despite his weaknesses, Kawakita turned in many top-notch effects all the way through 1995's **GODZILLA VS. DESTROYAH**. Yet as Godzilla scholar Steve Ryfle notes in Japan's Favorite Mon-Star, "Godzilla vs. Biollante is Koichi Kawakita's masterpiece."

Music-wise, Koichi Sugiyama's score attempts to establish a new musical footing for the Godzilla series. His spirited themes clearly reflect the influence of American movie composer John Williams (**STAR WARS**, **SUPERMAN**, etc.). However, Sugiyama's soundtrack just can't compete with the classic Godzilla motifs of Showa Series maestro Akira Ifukube. Indeed, G VS. B's two most effective musical moments employ Ifukube's evocative Godzilla theme, both during the opening credits and a portion of Godzilla's obliteration of Osaka.

As for the Miramax DVD released in December 2012, some have criticized the picture transfer, but I would give it a solid A-minus. Meanwhile, the audio transfer ranks summa cum laude, and the English subtitles for the Japanese language version are easily readable; the English-dubbed track is included as well, though I think most fans will prefer the Japanese track with subtitles (I know I do).

Just as entertaining as the movie are the two bonus features—"Making of **GODZILLA VS. BIOLLANTE**" and "Behind the Design." The former offers many scenes of unused footage. Of these, the most fascinating is the effective stop-motion sequence of Godzilla battling Biollante in Lake Ashinoko. Kawakita says these scenes were cut from the final film because they did not match with the suitation footage. Still, it is intriguing to get a look at a mode-animated Big G and imagine what it would have looked like if the majority of **GODZILLA VS. BIOLLANTE** had employed stop-motion.

Another cut scene involves Biollante's spores falling from the



clouds around Lake Ashinoko, resulting in the blossoming of hundreds of colorful flowers. A quiet sequence, it was apparently cut because the flowers were simply deemed too large, yet it could have added to the film's overall reflective ambience.

"Behind the Design" takes a look at Biollante as it underwent various changes in appearance. It's always interesting to see "what might have been," and this feature details how a new monster's form may change as it is practically and aesthetically developed.

Despite its flaws, G VS. B remains one of the Big G's best movies—indeed, a 2007, G-FAN readers' poll ranked the film a solid 8 ratings out of a possible 10. Godzilla has rarely (if ever) appeared fiercer, and Biollante is a different yet worthy monster opponent. Hard to believe that I now look upon this film with nostalgia, for the first time I saw it was in 1992, an amazing twenty-one years ago. But like fine wine, old Godzilla movies improve with age—at least for Monster Kids like yours truly.



MONKEYING AROUND WITH APES

Submitted for your Approval

by Mark C Glassy, Ph.D.

No chimps allowed!

A monkey-see monkey-do, ape-solutely ape-ic discussion to go bananas over that is more fun than a barrel of monkeys, apes, chimps, gorillas, bonobos, orangutans, mandrills, gibbons, lemurs, baboons, rhesus...

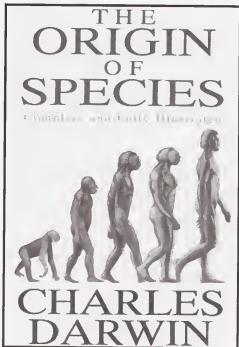
As monster kids we have a soft spot in our hearts for ape films. These films of yesteryear are an interesting subgenre that may not be seen again. For example, no one would now take seriously the premise of someone wanting to transplant a human brain into a gorilla so producers and writers have gone on to greener pastures. As such, these gorilla brain transplant plots are now used for sitcoms and commercials. Nevertheless, let us take a closer look at some of our favorite gorilla films to better understand what did indeed happen. But first, a little background on apes so we have a clearer appreciation of what is shown in some of our favorite films. The stereotype of the ape is that of a savage beast, a killer, driven only by primitive and uncontrollable instincts; ethics have no bearing on his choices. This perception was true during our grandparents time but certainly not so now.

Charles Darwin started it all by scientific observation and published his findings in his book, "On the Origin of Species" in 1859. His thinking, in particular, that man evolved from apes, was considered blasphemous at the time. Many religious groups and conservative people are strongly opposed to anything that has to do with evolution. Being at the top of the food chain man thinks of himself as the center of the universe in that he alone can communicate (write and talk), build, and contemplate his own existence. How dare the apes think they too can do this! And over 150 years after Darwin published his book those few proponents of intelligent design (or "anti-Darwinists") just cannot accept a non-religious explanation for evolution or that evolution is even a viable explanation at all.

In 1871, Darwin also proposed that man's earliest ancestors lived in Africa alongside contemporary chimps and gorillas and primarily ate fruit, leaves, seeds, and nuts. As soon as early man learned to obtain foods in open habitats, such as grasslands and savannah woodlands, he rapidly emerged in a separate lineage quite different from his ape ancestors, developed a more diverse diet of grasses and meats, and subsequently developed into hominids with all their unique traits.

The missing link

For many reasons humans are fascinated by the apes. Their charm and appeal seem endless. Man's fascination with the great apes has a long history and being descended from common ancestors probably has a lot to do with it. I still laugh when I think of the TV show, **LANCELOT LINK**, that features chimps as spies in human roles so even as TV stars chimps continued to keep us humans enthralled. With opposable thumbs, the ability to use tools, and have a social order, not to mention the ability to, well, ape men all contribute to our endless curiosity about them.



Frankly, apes are alluring.

In total, there are 264 species of monkeys, of which 22 are apes.

Most people do not realize that the difference between the genes of man and those of the apes (the chimpanzee, *Pan troglodyte*, in particular) is amazingly small. At least 98.5% of man's genes are identical to those of the two species of chimps (chimps and bonobos, *Pan paniscus*). That means only a 1.5% difference. In addition, the average human protein is more than 99% identical to its chimpanzee equivalent. This then begs the question, which of our genes makes us human and what does that 1.5% genetic difference look like? The human genome contains somewhere between 20,000 and 25,000 genes (though that number is still being defined it is probably closer to 20,000) and a 1.5% difference means that only about 300 to 375 genes differentiate man and ape. (I happen to know some scary humans where this difference is closer to only 50 genes or so...but I digress.) What this minuscule percent difference means is that these few genes gives us the ability to talk, write books and articles (such as this one you are currently reading), create SF films, walk upright, design cancer treatments, etc. Stating the obvious, since man does not look nor act like apes, and vice versa,

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SCARY MONSTERS MAGAZINE A Real Monster Magazine!

then these few genes are everything. From a scientist's perspective, changing, altering, and/or mutating only about 300 genes is not that difficult of a task.

Interesting questions are what would happen if, say, the genes that control the development of the larynx, our voice box, and the cerebellum (Broca's brain area where language is centered) were genetically engineered into a chimp thereby giving him the anatomy needed for speech? Well, shades of Doctor Moreau and Planet of the Apes! Plots of some of our favorite scary films are now becoming a scientific reality.

Since Darwin effectively showed a close genetic relationship between man and ape it is no wonder Hollywood decided to make films that exploited these magical 300 or so genes. Without doubt the granddaddy of all ape films is **KING KONG** (1933). Eighty years later and *Kong is still the King*. Ape films were a sign of their times in Hollywood because back in the 1920s to the 1950s apes were news. They were just being discovered, placed in zoos, and described, primarily through the exploits of famous adventurers like Frank "bring 'em back alive" Buck. Frank Howard Buck (1884-1950) was a hunter, actor, director, writer, and collector of wild animals. His very popular jungle adventures were described in both book form and on film and radio and many of the wild animals he brought back alive ended up in zoos for all to see and apes were a particular favorite. Back then apes were considered pop culture.



"Without doubt the granddaddy of all ape films is **KING KONG** (1933).

Scopes Monkey Trial

The mid-1920s were busy ones for ape news. In addition to the attention given apes by Hollywood and by those such as Frank Buck, apes also made legal news. In 1925, in a landmark legal case, Tennessee high school teacher John Thomas Scopes was convicted of teaching evolution to his class. He taught that man evolved from apes. Scopes was found guilty of breaking a newly passed Tennessee law, the Butler Act, forbidding the teaching of evolution in any state-funded school. This legal case has taken on the name of the "Scopes Monkey Trial." Though Scopes was found guilty the verdict was overturned on a technicality and he went free.

Due to the theme of the trial, the teaching of evolution, it drew intense national publicity and both newspapers and radio covered every moment of the event. What also helped to grab the headlines were the machinations of the two high-profile lawyers, William Jennings Bryan, a three-time presidential candidate for the Democrats, who argued for the prosecution, and Clarence Darrow, the famed defense attorney who defended Scopes. Though on the surface the trial was simply the State of Tennessee vs. Thomas Scopes, in reality, it was the modernists, who said evolution was consistent with religion, against the fundamentalists who said the word of God, as revealed in the Bible, took priority over all human knowledge. As such, the trial was both a theological contest and one testing the veracity of modern science. The publicity surrounding the trial probably more than anything brought the science of evolution to people's attention. Since then the teaching of evolution has expanded even though fundamentalists continue to try to reverse this trend and keep creationism alive.

Also in 1925, Australian Professor Raymond Dart, described the fossilized skull of what has come to be known as *Australopithecus africanus*, the "Taung Child." This was the first member of the *Australopithecus* genus discovered and it certainly challenged the contemporary ideas about human evolution. All the *Australopithecus* bones discovered since then, the most famous being the hominid skeleton known as "Lucy," represent strong proof that man did indeed evolve from apes, a concept that was (and still is) very difficult for some to accept during the years when ape films were popular.

Hays Code/Breen Office

The early years of Hollywood films, those prior to 1922, were morally questionable and somewhat corrupt with many risqué films and off-screen scandals taking place. Political pressure was building so to clean up their act and to restore the Hollywood image the studios hired Will H. Hayes in 1922 to oversee film content and serve as chief censor, a position he held for 25 years, though initially slow to take off, as a result of his work, a censorship board, the Motion Picture Production Code, was eventually established in 1930 that defined acceptable moral guidelines in films. This code was popularly known as the Hays Code and consisted of "Don'ts and Be Carefuls" based on a consensus of local film censor boards. The Hays Code spelled out what was acceptable and what was unacceptable for films produced for a public audience. After Hays left the first administrator of the code was Joseph Breen and his enforcing office became known as the Breen Office.

From our perspective for this article both the Hays Code and the Breen Office had two major issues: (1) films promoting Darwinism (any link between man and any other species, monkeys in particular) and (2) films with vivisection (experiments on live animals). [In the discussion below, the film, **DR. RENAULT'S SECRET** promotes Darwinism and has both brain experiments and plastic surgery on a living ape, clear violations at the time of the Hays Code.]

Another aspect of the gorilla lore that needs to be mentioned was their popular role in the Midnight Spook Shows. During the golden age of the movie theaters, from around 1920 to 1960, for the owners to maximize their profits, they often times rented out their theaters to live shows. These late night popular nightclub acts often featured a magician, a skeleton, and other tricks of the trade, such as live special effects, and are collectively called the Midnight Spook Shows. These nightclub acts were especially popular during Halloween time and many of these spook shows had their own (man in suit) gorillas to help "scare the yell out of you!" The audiences of the day appreciated these live gorilla acts in addition to those seen in films. As TV began to dominate people's lives and audiences became more sophisticated the man in a gorilla costume no longer was effective and went the way of the dodo bird. After the apes became better known and less mysterious, and not the purported savage killer beasts they were portrayed as they ceased being something Hollywood could exploit. Jane Goodall, the famous gorilla scientist, put the final nail in that coffin with the publication of her book, *In the Shadow of Man* in 1974, thereby removing all doubt about the "mysterious and savage" ape.

The Films

As a result of all the attention apes were getting during the first half of the 20th Century Hollywood realizes there was a gold mine in films with gorillas. Early films featuring apes were straightforward and then over time the plots became more science fictional. According to some of our favorite scary ape films the plot choices available consist of turning ape into man, man into ape, injecting ape gland extracts into a human or human gland extracts into an ape, transplanting a human brain into an ape, transplanting an ape brain, or transplanting an ape head. So sterilize those syringes and sharpen those scalpels as we look for the gorilla-of our dreams.

A BLIND BARGAIN (1922)—A lost Lon Chaney, Sr. film in which a human is transformed into a monkey. Based on the book, "The Octave of Claudius," by Barry Pain, and published in 1897.

Synopsis: A young author, Claudius Sandell, despondent and in desperate circumstances over his sick mother who needs an operation signs his life away blindly to a fanatic surgeon, Dr. Lamb (Chaney). The surgeon successfully performs the operation and eight days later the author must submit to his "blind bargain" with the physician. The physician's assistant, a hunchback (a duo role also played by Chaney), releases the beast man, a previous failed experiment, who attacks and kills the physician thereby releasing the author from his blind bargain.

Fuel for much of the plot came from real life events current to the production of this film. Contemporary real life scientist Dr. Serge Voronoff claimed that by surgically grafting the glands of animals into other animals, including humans, he could correct some birth defects and help prolong life. In the April, 1920 issue of *Scientific American Monthly* appeared an article titled, "Human Grafting, the Brilliant and Successful Experiments of Dr. Serge Voronoff," so the idea of grafting glands was much talked about and at the time was contemporary science. Voronoff himself studied under the famous Dr. Alex Carrell of the Rockefeller Institute who received the 1912 Nobel Prize for his work in transplant and grafting biology. Just before World War I Voronoff reported about a case in which he improved the condition of a mentally challenged child due to the atrophy of the thyroid gland by grafting upon it the thyroid gland of a monkey.

In this Chaney film reference is made to the "Steinach gland operation." Eugen Steinach (1861-1944) was a pioneer endocrinologist who, by 1912, theorized that animal gland secretions (e.g., testosterone and estrogen) were responsible for sexuality. He developed what has become to be known as the "Steinach gland operation," which using modern terms, is nothing more than a half-unilateral vasectomy. Steinach's research was aimed at the consequences of aging, reducing fatigue, and the ability to increase overall vigor, including sexual potency in men. During the 1920s research on endocrine glands, especially the sex glands, was widely thought to lead to new ways of improving human life and "glandular techniques" to revitalize the aged was quite popular. As such, early endocrine research was shaped by broader social and cultural forces and considered important contemporary topics of the day. Back then glands were considered pop culture.

The ape-man in this film, called "the hunchback," is also played by Chaney and was Lamb's first experiment. This character has deformities well played and characterized by Lon Chaney's mime and makeup skills. Note that this film was done a year before Chaney's seminal role in **THE HUNCHBACK OF NOTRE DAME**. It is interesting to speculate if this role gave Chaney any practice for his soon to be had role of Quasimodo since both characters appear to mimic the same body contortions. In addition to the hunchback, a still exists of Chaney as Dr. Lamb looking in on one of his failed experiments in a cage that, in reality, is actor Wallace Berry in an uncredited role in the film as the "beast-man," an unfortunate experiment in gland operation (which glands and where were they placed?).

For this film a promotional letter was sent to "physicians, surgeons, medical students, etc.," that the story "concerns the efforts of a great imaginative surgeon to tear back the veil of human origin and by



(Most photos in this article courtesy of Bob Burns with some courtesy of Mark C Glassy.)

radical experimentation to prove it is possible to alter human forms by the grafting of glands from an anthropoid ape." An interesting letter to send out in 1922, three years before the Scopes Monkey Trial. Also, the trailer for this film also stated, "French scientists claim that by grafting the glands of an anthropoid ape to the human body they have renewed the youth of old men (a 1922 version of Viagra?)."

The experiment Dr. Lamb intended to try on Claudius Sandell was the transplanting of monkey glands (at the time considered "vital organs") into his body (which monkey? And which glands? At the time of the film's production all monkeys were more or less seen as the same as well as all glands). Lamb's goal was to make old men young again, to double the span of life, and to give humans eternal youth. At first Lamb experimented on animals, including monkeys.

With his captive, Sandell, Lamb says, "This time I will reverse the process of transfusion. The blood in your veins shall flow in the apes!" In reality, Sandell's blood would have very little, if any, beneficial effect on the ape.

Amazing catchlines for the film are: "The gripping story of a man who forgot his God in his love for science" and "Will the gland of the ape bring humanity eternal Youth?"

MURDERS IN THE RUE MORGUE (1932) Synopsis: Loosely based on the Edgar Allan Poe short story, "The Murders in the Rue Morgue," Bela Lugosi plays Dr. Mirakle, a mad scientist who runs a carnival show in 19th Century Paris and talks about the many wonders of evolution primarily from a scientific viewpoint. To create a mate for his talking sideshow ape, Erik, Mirakle abducts women and injects them with ape serum. A detective discovers ape serum in the blood of a dead female victim and ape fur in the hand of another victim which leads him to Erik and Mirakle. In the end, Erik strangles Mirakle and the ape is shot dead.

Since the film was made 'pre-code' and therefore unrestricted the word, "evolution" was mentioned as well as discussions about the evolution of man from apes. All quite blasphemous subject matter at the time. Even just a year later the plot and dialog of this film would most likely not have been approved at the time by the just established Hays Code.

The film begins with a carnival barker saying, "Erik, the ape man. The monster who walks upright and speaks a language even as you and I...the beast with a human soul." All indicating the fascination and misunderstanding of gorillas (even close up edit cuts of Erik, actually Charlie Gemora in costume, show a live gorilla instead of Erik's face so the producers felt the [nondiscriminating] audience would not care or notice the difference).

Once Mirakle takes the stage of his sideshow he stands in front of a large canvas illustration he calls "The Story of Man," that shows, in 13 easy to follow steps, the evolution of man from single cells in the primordial seas to man himself. As Mirakle explains, "From the slime of chaos there was seed that held and grew into the tree of life. Life was motion. Fins changed into wings, wings into ears. Crawling reptiles grew legs. Eons of ages past. There came a time when a 4-



legged thing walked upright. Behold. The first man (pointing to Erik, the ape)." A member of the audience, after hearing all of this, stands up and loudly proclaims, "Heresy!" This comment more or less summed up the popular sentiment of the time. (Please note that according to the film the

story took place in 1845 in Paris. Charles Darwin did not publish his evolution theories until 1859 so Mirakle's comments were remarkably prescient. As such, within the context of the film, it is tempting to speculate that perhaps Darwin himself attended one of Mirakle's shows and noted the comments on evolution and the illustration of *The Story of Man* and "the tree of life" and adopted all of this for his evolution theories...)

Still commenting on his *The Story of Man*, Mirakle continues, with, "My life is consecrated to a great experiment. I tell you I will prove our kinship with the ape. Erik's blood shall be missed with the blood of man." After hearing this the audience retorted with loud derisions and condemnations and the show essentially ended.

Mirakle kidnaps a lady of the night (Arlene Francis, later of the WHAT'S MY LINE TV quiz show), and takes a blood sample from her. In doing so he has a tourniquet on her upper left arm around the bicep and tricep muscles. Mirakle then used a surgical lance, like a scalpel, to scrape off some skin, tissue, and blood, downstream from the tourniquet, not from the cuff of her elbow but from the side of arm! Quite a painful way to obtain a blood sample and the girl did put



MURDERS IN THE RUE MORGUE (1932)

up a fight. After obtaining the blood sample Mirakle examines it under a microscope and says, "Your blood is rotten...black as your sins...the clots, the black spots."

Medical student, Dupin, examines blood samples from the female victims and concludes, "The same foreign substance in the blood of each victim. All three died from the same cause. Some strange poison perhaps. Something introduced into their blood stream that caused their death." To make his conclusions Dupin looked at drawings of blood cells illustrating both white cells (also called lymphocytes) and red blood cells (those concave cells that are stacked on top of one

another like pancakes). After further study Dupin concludes that the victims "died because the blood of a gorilla was injected into their veins." He based this conclusion solely by looking at a drawing of gorilla blood. In reality, both gorilla blood and human blood would be indistinguishable under a microscope. A colleague challenges his conclusions and Dupin defended himself by saying that man did evolve from apes. For evolution, Dupin correctly understood the issues and stated, "we are the product of evolution." Quite forward thinking for 1845 Paris.

THE MAN WHO LIVED AGAIN (aka, **THE MAN WHO CHANGED HIS MIND**; 1936) Synopsis: Dr. Laurie (Boris Karloff), a famous brain specialist, developed a way to swap the thoughts between two brains. After demonstrating this on two chimps Laurie swapped his mind into the body of another man to avoid the police. A colleague switches the minds back to their original bodies just before Laurie dies.

For the film, Laurie, the "Brain Genius at Haslewood" Institute of Modern Science, is portrayed as a "wonder doctor" whose job is to "study the human brain." To demonstrate the effectiveness of the mind swap process Laurie first did his proof-of-principle experiment with two chimps. Care was taken to show that the two chimps were different, one was boisterous and just wanted to, ahem, monkey around, and the other quieter one searched in Laurie's coat pocket for some grapes. After the successful mind transfer the boisterous ape was now quiet and searched in Laurie's coat pocket for more grapes whereas the second quieter chimps was now the boisterous one. In this way Laurie proved that his apparatus worked and that he did indeed swap the minds of the two chimps. He then reasoned if the procedure worked on chimps then it should also work on humans.

Mind swapping has become a popular plot in SF cinema as fantasy fulfillment.

While working at the Haslewood Institute Laurie gives a lecture titled, "The Motivating Forces of Personality" and while describing his work on swapping minds he is laughed off the lecture podium. (In my 35+ years

as a professional scientist I have never seen nor heard of such an event actually happening.)

The word, "evolution" is mentioned in the film which is very rare and almost blasphemous at the time, especially in light of the Hays Code that was very much in force. This film was produced in England by Gaumont Gainsborough and their views on evolution may have been more open minded than us Yanks. In the film, discussing the blatant press on the genius of Laurie, the head of the newspaper, Lord Haslewood, himself says, "I look upon at this (i.e., excessive press) as a mission of enlightenment and we must insure its proper impact on the public. I shall wish you to write a special leader. Something on science, the human mind, with perhaps a thoughtful mention of Freud, and a reference to the part my paper plays in furthering the process of evolution." Though this may seem like a throw away line the word "evolution" is nevertheless said. At the time a bold comment by the head of the paper and an equally bold comment by the film's producers.

One experiment Laurie did not do was swap minds between a chimp and a human. It would be entertaining to see what a chimp's mind would do with a human body not to mention the increased strength the human would have with the chimps muscular body.

THE APE (1940) Synopsis: Dr. Adrian (Boris Karloff) uses the spinal fluids of humans to help a paralyzed girl walk again. Initially, Adrian uses spinal fluids from an ape that were shown to be effective. To obtain fresh human spinal fluid Adrian disguised himself as a gorilla to collect samples but was eventually caught and killed.



Injecting gorilla spinal fluid into a human would be an interesting experiment since the similarity between human proteins and gorilla proteins is very close. The original gorilla spinal fluid Adrian uses was enough to give him a clue that he was on the right track and the reason to proceed further with his work. As mentioned at the beginning of this article, the proteins of primates and humans are very





similar to the effects of gorilla spinal fluid on humans may have some benefit, though, at best, it would only be temporary.

In the film the purpose of the spinal fluid was to cause growth of new nerve tissues that would repair damaged muscle coordination and allow paralyzed people to walk again. The gorilla was provided via an accident at a local circus and the animal's spinal serum was successful enough it gave Adrian the impetus to seek out human spinal fluid. In reality, what Adrian wanted was a protein hormone called nerve growth factor that would help stimulate nerve growth. In the search for nerve growth factor hormone this protein can be obtained from a number of cell types and tissues, and not specifically from spinal fluid. Even though gorilla and human nerve growth factor is similar it would be cheaper and much easier if Adrian was able to make a synthetic version.

THE MONSTER AND THE GIRL (1941) Synopsis: Good guy Scott Webster is framed by a gang of crooks and falsely convicted of a murder he did not commit. As a result, Webster is executed in prison. Dr. Parry (George Zucco) obtains Webster's brain and transplants it into a gorilla. The Webster/gorilla then goes around and kills the crooks who framed him. After killing all the bad guys, Webster/gorilla is shot and dies.

OK, so you want to transplant a human brain into a gorilla's skull. Congratulations, you have just changed from being an annoyed scientist to becoming a genuinely mad scientist. And the authorities are on their way to take you into custody. There are many obstacles to



overcome to successfully perform such a surgical procedure with the two main ones being the size of the brain itself and the incompatibility of the tissues with each other. The gorilla cranium is too small to accommodate a normal human brains so this would have to be solved in some way either by cutting down the size of the human brain (which brain tissues would you remove?) or perhaps putting a metal skull cap on the gorilla large enough to hold all of the human brain tissues. Equally problematic is the fact of tissue rejection since the

gorilla's immune system would recognize the human brain tissue as foreign and therefore reject the transplant.

Nevertheless, Parry manages to convince the prison warden to let him have Webster's body after he is electrocuted. As Parry says to Webster in prison, "For an experiment I am looking to complete I need the brain of a man. A strong, healthy brain. Believe me, your help would be of infinite importance to the human race (this was never explained and it is difficult to imagine a human brain transplanted into a gorilla body as being 'of infinite importance')." In response to this unusual "favor" request Webster says, "You want my brain after I'm dead?...help yourself," thus sealing his fate.

Immediately after the execution Parry takes Webster's body to his home lab in an ambulance and along the way Parry administers injections and uses a lung machine to keep Webster alive (or at least his brain alive). The home lab/surgical suite in Parry's home is enormous and well stocked (read: he spent a fortune on all that equipment). Just before Parry and his assistant begin the brain transplant the assistant says in referring to the gorilla under sedation, "he should be proud when he wakes up with a human brain." In response Parry says, "this night's dreaming will step him up a million years in the process of evolution." First of all, when the Webster/gorilla wakes up it will be Webster waking up with a gorilla body and not a gorilla body waking up with Webster's brain as implied by the assistant. In this respect, it will be a de-evolution, a step back and not a step forward. Also, gaining a million years of evolution, as stated by Parry, is another example of the incorrect linear thinking often seen in many of our favorite scary films.

The overlapping sequences showing the brain operation were well done and somewhat suspenseful. However, it should be noted that teams of physicians and attendant nursing and other support staff do such surgical work and NOT just two people, no matter how talented and knowledgeable they are.

Later after the brain transplant we see the Webster/gorilla in a cage with a full head of hair (some would have been shaved off for the brain transplant) and Parry comments, "32nd day, no new marked developments" indicating that essentially a month after the transplant the Webster/gorilla seems physically normal, like a gorilla should. However, what is going on behind those eyes is the real story that shapes the revenge murders that occur later in the film.

THE STRANGE CASE OF DOCTOR RX (1942) Synopsis: The plot is essentially a straightforward murder mystery. A mysterious avenger known as Dr. Rx murders five men previously acquitted for various crimes. A police inspector and a private investigator help with the case. Dr. Rx captures the investigator and threatens to transplant his brain into a gorilla. In the end, Dr. Rx is caught and exposed.

What gets attention in this film is the threat of transplanting a human brain into the skull of a gorilla. Though this procedure was not



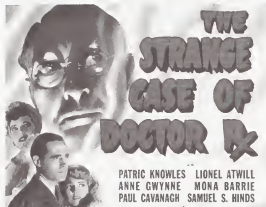
actually carried out in the film just the mere threat of doing so qualified it for this discussion. If such an operation was successful then images of how the gorilla would communicate are raised. Would the human-brained gorilla be able to play charades and sing like the gorilla in *BELA LUGOSI MEETS A BROOKLYN GORILLA* (see below), be frustrated beyond reason by being unable to communicate at all and trapped in a foreign body, or be something in between like the gorilla in *THE MONSTER AND THE GIRL* (see above)? Perhaps we will never know.

DR. RENAULT'S SECRET (1942) This film is based on the 1911 book, "Balaoo," by Gaston (THE PHANTOM OF THE OPERA) Leroux, about a scientist taking revenge using a 'massing link'. In the book Balaoo is a demon baboon.

Synopsis: A man visits the home of Dr. Renault (George Zucco) to meet the girl he is engaged to. Renault's strangely deformed man servant, Noel (J. Carol Naisih), is actually an experiment, an ape given the mental as well as physical characteristics of a man. A view of Renault's notebook details the experiments he performed to turn a gorilla in Noel. Renault uses a special fluid to transform an ape into the man, Noel; aka, Renault's "secret." Later, Noel strangles Renault and after a lengthy chase is caught and shot.

In this film Darwin's theories were showcased demonstrating a direct evolutionary link between ape and man (and 70 years after this film's production we still have 'intelligent design' proponents). Renault did both brain experiments and vivisection plastic surgery on a living ape, one of the major taboos of the time of the Hays Code.

The man visiting Renault's home to see his fiancé finds the hidden



laboratory. In the lab the man is seen flipping through the pages of a 3 -ring binder notebook with the cover embossed with "NOEL" we hear a flashback voiceover explanation of Renault saying, "My experiment in transmutation...the throwback (an orangutan? obtained from the Javanese jungle) is excellent for experimental humanization...gentle at times then savage and frightening. I have undertaken glandular injections and brain surgery in an improvised operating room and laboratory. The nerve graft operation was a success (it may be somewhat surprising that audiences at the time did not laugh at the photo of a bandaged man-ape). The electroencephalogram indicates that the brain tracings are becoming more human each day (this would suggest higher cognitive abilities). I have performed plastic surgery to give him all the aspects of a civilized human being...the speech center in the left cerebral hemisphere is now fully developed...teach how to articulate words, he learns slowly. Now my only worry is whether the higher functions of the cerebral cortex can be stimulated to recreate a sense of right and wrong." Basically, the motive here is to have mental blocks in place to prevent the "savage instincts" from taking over. Care and training can take care of some of this but certainly not all. Physically, Noel may resemble a human but mentally his ape instincts are still very much in control. An example of this is when, while driving, he "senses" a dog ahead in the road at an unseen curve and stops so he does not hit the animal.

It is unclear which changes Renault made in the creation of Noel are temporary or permanent. Though surgical changes would be permanent the "glandular injections" would be temporary events that could revert after the gland injections have stopped. After Noel lets his ape instincts more or less take over causing the deaths of some villagers, the man responds to Renault with, "Your experiment has reverted to his primitive state, a savage killer," echoing the sentiment of the day that all apes were nothing more than savage beasts all of the time.

THE APE MAN (1943) Synopsis: Dr. James Brewster (Bela Lugosi) has created an ape spinal fluid serum that transforms him into an ape-like creature. To revert back to human form, Brewster the ape kills others to obtain the necessary human spinal fluid cocktail. In the end a gorilla attacks and kills Brewster.

To describe how Brewster is transformed into an ape-like human (or a human-like ape) his colleague says, "Six months ago we made an astounding discovery. It was so far advanced from anything that's been done to date that Jim decided to be the guinea pig for this experiment himself. I tried to talk him out of it but you know how stubborn he is when he gets an idea in his head." Since it was never explained what this "astounding discovery" is we can only guess but since it involves "ape fluid injections" then what fluids (or glands) does he use? Most likely hormone related but could be serum, plasma, spinal fluids, seminal fluid extracts, etc. (this could be a long list).

Also, is the ape fluid used alone or in combination with some other ingredient(s)? Since it is body fluid based then it means it is hormone based.

The morphological ape changes seen in Brewster are superficial and only those of outer appearance such as bunched shoulders to make his arms appear longer, hands bent at the knuckles, and excessive hair on his face, chest, and hands. All in all it made him look more chimpanzee like. Otherwise, he acts and talks like a human. All of this suggests temporary superficial changes and not the permanent changes implied in the film. The ape spinal fluid should work in a transient manner, like a hormone so the effects would not be long-term but in the film it was suggested that the effects were permanent. Perhaps they needed to wait longer for the effects of the ape fluid to wear off. For permanent changes to occur then the DNA of the organism must be changed which is something different than transient hormonal changes.

During one exchange Brewster tells a colleague, "I must have human spinal fluid injected into me. It's my only chance. It's the only way to counteract the ape fluid injections." (It was never stated whether these counteractions would be permanent or temporary.) The injections are given in Brewster's lower back spine. The injection could actually be given anywhere and not necessarily the spine itself. If the human spinal fluid only works in a temporary manner then why isn't he originally used ape fluid also temporary? To keep a supply on hand Brewster has a medium-sized jar filled with "spinal fluid" and says the has enough for 6 injections (the sterility of that jar is very suspect).

After injecting himself with the spinal fluids Brewster's ape-man slouch and monkey mannerisms were eliminated though his hairiness remained (why not shave?). One has to ask if this process of reverting back to human was a physical or a mental process?

CAPTIVE WILD WOMAN (1943) Synopsis: Famous endocrinologist, Dr. Sigmund Walters (John Carradine), is conducting experiments on gland transplants. After some failures in small animals Walters obtains a female gorilla, Cheela, from a circus and transplants human female glands into the gorilla transforming the primate into "Paula Dupree" (played by Aquanetta). Though she



looks human she still has some of her animal instincts and uses them to tame a lion and tiger circus act. Unfortunately, the gland transplant is temporary and Paula reverts back to Cheela. Eventually, Cheela is shot while trying to save her trainer.

Walters is portrayed as a famous gland expert. In his office at the Crestview Sanatorium Beth Colman (Evelyn Ankers) reads from a (fictitious) medical journal, "Medicine and Surgery" (as noted on the cover, "published monthly"). Listed on the cover table of contents is an article, "Glands and their secretions" by Dr. Sigmund Walters, indicating to all that he is indeed a world expert on all things glandular. To further support this, Dorothy reads from the journal that





Walters is the discover of (fictitious) "vitamin E2" that "determines physical characteristics of all forms of animal life..." If true it would be very potent material indeed (and probably DNA). While Dorothy and her sister are talking to Walters he comments, "Most ailments are

traceable to glandular disorders," though fairly broad nevertheless a reasonably accurate statement.

Later, Walters adds, "It's been proven beyond doubt that glands can transform physical matter into any size, shape, or appearance...we have here in this Sanatorium a rare case of a follicular cyst which induces the secretion of unusual amounts of sex hormone." Then to his nurse, Walters says, "What's to prevent us from transfusing these glandular extractions from a human being into a higher type of animal?" (meaning gorilla). The nurse's answer of "The authorities!" goes unheeded. Walters wants to transform an ape into a human being. A follicular cyst is not that rare and can form when ovulation does not occur and an ovary follicle does not rupture upon ovulation but in diameter and their eventual rupture can cause a sharp, severe pain on the side of the ovary where the cyst formed. Usually after a few months the cysts themselves disappear with no symptoms.

Walters arranges to have Cheela the circus gorilla ("she's almost human!" says her trainer) kidnapped (gorilla-napped?) and brought to his lab. To transform the gorilla into Paula Dupree, Walters transfuses some of the female donor's (Dorothy Colman, Beth's sister) blood and glands into the gorilla. In the film we see the gorilla's left hand transform into a female human hand, meaning the hair disappears, the fingers become less round, and the flesh tone lightens. Further blood from Dorothy was transfused into the gorilla completing the transformation into Paula Dupree. It is assumed that female glands (read: estrogen, the female hormone) are what caused the transformation into a human female. It should be noted that both gorillas and humans have the same estrogen hormone so it is unclear how such a common hormone could have transformed an ape into a human.

To further complete the transformation of the gorilla into the human Paula Dupree, Walters must "transplant a cerebrum...a cerebrum is essential to the success of this experiment." In donating her cerebrum the human donor, Dorothy, would die. Walters comments to his nurse, "why should a single life be considered so important?...and she (Dorothy) will die in the advancement of science." The transplant itself, a human cerebrum transplanted into the cranium of a gorilla, was all done by Walters himself, a procedure that would ordinarily be done by a team of surgeons, but was done by Walters in a mere 2 hours and 40 minutes. Even so, after the transformation the nurse says, "a human form with animal instincts," indicating even though Paula may look human the instincts are still those of a gorilla. Stating the obvious, transplanting a human cerebrum into a gorilla would have no effect. Also, the gorilla's brain would have to be removed to accommodate the human cerebrum.

After the successful transplant Walters uses imprinting and hypnosis to have Paula control her instincts and do only what Walters commands. To test her humanity Walters lets Paula work at a circus. At the circus, Paula helps out with the lions and tigers act by using her 'gorilla senses' to control the animals. In helping out, Paula falls in love with her trainer. Later, when the trainer and his fiancée hug and kiss Paula goes into a 'hormonal fit' that results in her transforming back into Cheela. As Walters comments, "One thing I hadn't counted on, a terrible emotion would destroy the new tissues in your gland growths...now I have to do it all over again...another brain transplant."

Cheela eventually kills Walters and returns to the circus where, when rescuing her trainer from lions is shot and killed. For the end of the film a voiceover intones, "...a mortal (Walters) who went beyond the realm of human powers and tampered with things no man should ever touch."

JUNGLE WOMAN (1944) Synopsis: In the film, a sequel to **CAPTIVE WILD WOMAN**, Dr. Carl Fletcher (J. Carrol Naish) is accused of murder and at a coroner's inquest relates his story in flashbacks. The ape, Cheela, was shot at a circus and Fletcher obtained the ape's body from the circus owner. Detecting a heartbeat Fletcher revives the ape, who returns to human form and is now known as Paula Dupree (Aquanetta). Spurned by a love interest that causes a jealous flare up of hormones Paula goes on a killing spree. A fingerprint analysis confirms that Paula and Cheela are one and the



same. At the morgue the body of Paula Dupree is re-examined and found to have reverted in death to a half-human, half-ape monster and Fletcher is exonerated.

At the inquest, when asked how Fletcher was able to sustain the ape's life after being shot he responds with, "I injected adrenaline and probed for the bullet." The implication being that adrenaline was able to either restart the heart beating or was able to keep it beating normally and the removal of the bullet helped to stabilize the body and restore the ability to heal.

Regarding the gorilla, Fred Mason (Milburn Stone), her trainer, says, "I found her (Cheela) on one of my expeditions into the Belgian Congo. The natives told me of a story of a doctor further back in the interior who had been experimenting with turning human beings into animals (Dr. Moreau perhaps?)...and Cheela was the result of one of those experiments." Upon hearing this Fletcher says, "There have been many efforts made in that direction as well as giving animals human qualities by means of various serums." It should be noted that giving animal qualities is quite different from turning human beings into animals.

When asked why Fletcher purchased the sanatorium he says, "much useful knowledge of the study of glands and their effects upon the human body" can be obtained from the patients there. Fletcher says, "We scientists sometimes play hunches too." And "I purchased this splendidly equipped sanatorium devoted to glandular disturbances."

In comparing finger print samples obtained from Cheela and Paula it was noted that each of the fingerprints were the same. An investigator examines the two sets of fingerprints, Paula Dupree's and Cheela's, and concludes, "except in size (Cheela's was twice the size of Paula's) they're identical in every particular...a combination of human and anthropoid." Paula and Cheela would most likely have the same fingerprints and the gorillas may be larger than Paula's but doubtful if they would be twice the size.

The sedative Fletcher gave Paula was too much and resulted in an overdose and death. At the morgue, when the body of Paula was re-examined it had reverted back to its primitive half-human, half-ape form indicating that whatever the effects on her where they ended at her death. This suggests that her transformations were only temporary and very much depended upon her metabolic processes of being alive.

JUNGLE CAPTIVE (1945) Synopsis: This film is a sequel to **JUNGLE WOMAN** and **CAPTIVE WILD WOMAN**. Eminent biochemist Mr. Stendahl (Otto Kruger) has been conducting experiments to restore life to animals. He has his assistant, Moloch (Rondo Hatton), steal the body of the ape-woman from the city morgue. Later, Stendahl was successful in reviving the ape woman by transfusing blood from his assistant. To go further and convert her to human form he transfuses some glandular secretions of his assistant into the ape-woman that completes her metamorphosis into the human, Paula Dupree. Eventually, Paula reverts back to the ape-woman, kills Stendahl, and herself is gunned down by the police.

The sign on the door to Stendahl's lab states, "Stendahl Biological Laboratory, Endocrine Research, X-ray, Electrolytic Research, Clinical Pathology," which is quite a bit of work for any lab. As Stendahl succinctly describes his work, "electric current plus transfusions has revived the heart." Stendahl uses electricity to stimulate the heart and keep it beating. This could be done artificially as long as the electric



current was applied. Though so stated on the door it should be noted that in his lab no X-ray related machinery was visible.

Why Stendahl had the body of the ape-woman stolen from the morgue was so he could use her "to prove or disprove my theories of restoring life." If he could restore life to dead rabbits Stendahl thought

he could also do so with the body of the ape-woman. Stendahl's thoughts on the ape-woman herself are that she is "a man-made creation, an experiment," meaning he has no ethical issues in working with a stolen body by which murder was committed to obtain it. As Stendahl said, "we're



scientists, not sentimentalists."

The first blood transfusion into the ape-woman helped to revive her. The second transfusion was so Stendahl could get enough of his assistant's glandular secretions ("not much this time") to cause the transformation of the now revived ape-woman into the human female, Paula Dupree. Though this does work the results are only temporary since later Paula does revert back to her ape-woman form. And since glandular secretions are hormonal based this would only be a temporary solution and not the permanent fix Stendahl was looking for.

MASTER MINDS (1949) Synopsis: A comedy film starring the Bowery Boys. Sach develops a special tooth ache that allows him to predict the future. Slip and Gabe decide to put Sach in a side show carnival to make some money. A mad scientist sees the show and kidnaps Sach so he could transfer Sach's brain into the head of Atlas, a humanoid creature (played by Glenn Strange). Eventually, Louie brings in the police who arrest the scientist. Sach swallows his tooth so no more toothache.

For the purposes or our ape-discussion the mad scientist Dr. Druzzik (Alan Napier) initially creates Atlas, an anthropoid creature who clearly is a throwback (all the hair is supposed to indicate this). As such, there must be some ape





genes in there somewhere, though not sure how many nor where they are. To swap the minds of Sach and Atlas (not sure who benefits the most from this), ala Karloff in **THE MAN WHO LIVED AGAIN**, Druzik can thank Nikola Tesla for all the electrical gizmos and sparks that fly when the mind swap occurs. After the mind swap much comedy comes from Sach acting like the anthropoid and Atlas acting like Sach. For Glenn Strange fans watching him as the anthropoid mimic the mannerisms of Sach at the malt shop are quite funny.

It should be noted that a mind swap is different from a surgical procedure to switch brains. No surgery is required in a mind swap so in principle it should be a safer procedure. However, either by mind swap or by surgery the end result is the same with each body having a different brain/mind in control.

BRIDE OF THE GORILLA (1951) Synopsis: At a jungle plantation, Barney Chavez (Raymond Burr) kills his boss after being fired by him. An old lady witnesses the event and concocts a plant potion to transform Barney into a gorilla as a way to serve up some jungle justice. Barney marries the widow of his boss and eventually kills her when he is in gorilla form. The police commissioner (Lon Chaney Jr.) shoots the Barney/gorilla, killing him. After death, the gorilla reverts back to normal Barney.

The use of plant extracts is almost as old as man and still the medical

benefits of plants and their extracts remain a largely untapped resource. When the old lady, Pal Long, makes the plant potion that transforms Chavez into a gorilla she is seen squeezing the juices out of the plant's flowers using her bare, unprotected hands. Why didn't the plant's extract fluid seep through the pores in her skin and affect her? Perhaps she developed an immunity over time from using so much plant extract. Also, perhaps the plant extract was mostly a hallucinogen and not a poison and appropriate verbal "suggestions" was all it took for Chavez to envision himself an ape. Transforming a man into a gorilla via a "poison" and/or a hallucinogen would require the changing of all the necessary genes and then unchanging them when Chavez reverted back to his human form. Using a plant extract to change, physiologically and morphologically, a human into a gorilla belongs in the world of fantasy.

In the gorilla animal form the senses of Chavez would indeed be heightened. At one point Chavez says, "I'm not happy here (in the house). I'm happy out there (in the jungle). Out there in the jungle, out there everything's different. I seemed changed. My hands, my eyes. I can see further than I've ever seen before. The smallest leaf on top of the highest tree. I can climb it as if I had wings. I can smell a thousand smells. Flowers, plants, the animals. I'm strong, powerful. The jungle is my house. It belongs to me. I can bear voices, miles away. The animals talk to me (shades of Dr. Doolittle!). I understand them...they're afraid of me." Such is the power of strong hallucinogen.

BELA LUGOSI MEETS A BROOKLYN GORILLA (1952)

Synopsis: The comedy team of Duke Mitchell and Sammy Petrillo (a very poor man's version of Dean Martin and Jerry Lewis) are stranded on an island occupied by natives and Dr. Zabor (Bela Lugosi). Dr. Zabor is experimenting with a serum that transforms a chimp into a "lesser" old world monkey; it de-evolved to a more primitive form. Zabor then injects Duke with the serum that subsequently transforms him into a gorilla. All was righted at the end.



As explained in the film, Dr. Zabor is "a scientist working on an experiment on evolution." After meeting him, Mitchell then naturally asks, "What kind of experiments are you making doctor?" Zabor responds with, "I'm performing a series of experiments on evolution...scientists have proven that all living things originated in the process of evolution. They also know that there is a growth force that tends to make genetic changes, physiologically and morphologically (it's called, DNA). Chimpanzees and gorillas are the highest members of the ape family and are the ancestors of man. Darwin is his provisional hypothesis of pangenesis assumes that every living cell contains a gemule which is a hypothetical granular...I have found the chemical formula that stimulates the growth force (read: DNA or genes). What Nature takes years I can in a matter of hours make a complete embryonic metamorphosis both physiological and



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morphological. Do you understand?" Zabor was saying this to both Mitchell and Petrillo and it is difficult to believe that any of them actually understood what was said!

To make the serum, Zabor mixes together two liquids in relatively equal proportions, swirls the mix, (non-sterily) loads a syringe with about 10cc of fluid, and then injects this into the chimp, Ramona's, upper right arm. In a few moments the chimp morphs into a more primitive old world monkey, complete with pre-hensile tail. At the sight of this, Zabor triumphantly exclaims, "Now I can change a man into a gorilla," which is quite a leap in both logic and faith that the experiment will work. However, the next morning Ramona is back to her chimp form and Zabor says, "Wasn't strong enough...it worked but wasn't strong enough to hold." Zabor may have changed Ramona both "physiologically and morphologically" but since it was temporary the changes were therefore of a hormonal or transient nature and not a permanent one caused by the "growth force" (i.e., DNA or genes).

Later, Zabor loads another syringe and injects about 10cc into Mitchell who subsequently morphs into a gorilla in appearance. Zabor proudly says, "Another step in my experiment." However, it appears this Mitchell-gorilla is still mentally Mitchell since he can communicate, play charades (!), and sings!! Eventually, the Mitchell-gorilla reverts back to Duke Mitchell when Sammy Petrillo wakes up from a dream.

KONGA (1961) Synopsis: Dr. Charles Decker (Michael Gough), a botanist, crashed his plane and was lost in the jungles of Uganda, Africa for a year and returned to England with a baby chimp named, Konga. While in Africa Decker witnessed a witch doctor use an extract from a carnivorous plant that accelerated animal growth. Back in the lab Decker injects Konga with the same serum and the baby chimp grew, eventually to Kong-size proportions when the military destroyed him.

While in the African jungles Decker says, "as a botanist and scientist I couldn't resist the opportunity to research the special situation...I discovered species of animal growth I had never seen before. Naturally, I was fascinated with these specimens. It made me think of the crash as a lucky accident. Where else would I get the chance to study insectivorous plants, plants with animal properties. They live on insects and small birds. They devour them completely. They need more than air, sun, and water...I'm on the verge of a revolutionary link between what grows in the earth and animal life." In referring to his baby chimp, Konga, Decker says, "That little chimp will become the first link in modern evolution between plant and animal life."

Plants synthesize hundreds of thousands diverse natural products and many of them do indeed have profound impacts on human health. Unfortunately, these natural products are mostly produced in small quantities in slow-growing plants. In describing the carnivorous plants he obtained in the jungles to his assistant, Decker says, "That's what's so unique about these plants. Centuries and nature have already worked their magic. They grow fast. And that remarkable characteristic can be transferred by me. A native witch doctor who introduced them to me explained some of their remarkable characteristics...extracts from these plants may well prove to be the link between vegetable and animal life. And extracts from these leaves when they have reached full growth and development will contain human properties when injected into the circulatory system."

To make the plant extract Decker places some leaves from the carnivorous plants into a press and squeezes out some fluid juice, boils it (over a Bunsen burner), and mixes in some seeds from a rare plant. After loading a syringe with about 10cc Decker injects this into Konga, who immediately grows to a larger size chimp. In noting the botanical origin of the serum Decker says, "plant's are man's greatest ally for without them we would not survive." Very true.

In a discussion between Decker and the dean of his university about statements to the press the dean says, "making some sort of remark (to the press) about establishing a closer evolutionary link between plant life and humans" is not in keeping with university policy. Decker angrily responds with, "I shall prove conclusively that I can inject the essence of plant cells into the animal blood stream...ultimately I shall



be able to change the shape of human beings." Decker referred to this as "directed mutation," an accurate description of his intended work. Decker wants to transfer the traits of carnivorous plants to animals, which is essentially biological engineering. As Decker describes, "I've bypassed normal evolution by stimulating the centrosomes, speeded up cell division, changed its basic nature, insectivorous to carnivorous."

Decker injects the mid-sized Konga (in reality, just a large chimp) with a newly prepared serum resulting in a proportionally correct gorilla, indicating the growth was uniform on all aspects of the ape's body. However, this ape version is more gorilla like than just a larger chimp so there were morphological changes too.

In a fit of jealousy, Decker's lovely assistant, Margaret, injects the now gorilla-sized Konga with a larger sample, about 15cc in the upper left arm, and this time the ape grows to a proportionally correct Kong-size Konga. After the military destroys Konga the ape reverts back to his chimp size in death suggesting the excessive growth was metabolically related and temporary.

THE THING WITH TWO-HEADS (1972) Synopsis: Dr. Kirshner (Ray Milland), a transplant specialist, experiments by transplanting a second gorilla head onto the body of another gorilla resulting in a two-headed gorilla demonstrating his procedure is successful. Due to lung cancer Kirshner is near death and only a head transplant into another human will save him. Kirshner is a bigot and as just rewards his head is transplanted onto a black man's body (Rosie Grier), thereby

temporarily saving his life.

For this discussion our interest in this film occurs early on when we see the good doctor practicing his head transplant technique on a gorilla. His overall reasoning for such an undertaking is to preserve the minds of some particularly worthy people (who makes that decision?), in particular, Kirschner himself who egotistically says, "my genius must be allowed to live." With a twist to this problem Kirschner practices his transplant technique by adding a second gorilla head to the right of the head naturally on the body of another gorilla thereby making a two-headed gorilla. Kirschner reasoned that if he could successfully transplant a gorilla head then he should be able to do so with a human head since anatomically both are similar and the surgical techniques applied to one would also work on the other. A two-headed animal raises many valid concerns such as which head dominates, can both heads talk, and are the brain hormones in balance between the two? After the two-headed gorilla escapes and roams city blocks he ends up at a Sunrise Market convenience store. (With a two-headed gorilla this film features gorilla vs. gorilla in kong-fu action.) Regarding which head would dominate, in the end, it was a tie since both heads were seen eating bananas in the convenience store. Food conquers all.

After the gorilla was captured and returned to Kirschner's basement lab in his home the original gorilla head was removed and the transplanted head left on. As Kirschner explained to a colleague about the gorilla on the operating table, "that is not the gorilla's original head. Heavily sedated now. We have achieved 100 percent total spinal alignment of a newly transplanted head...heart, lung, kidneys, arms, legs, everything is functioning properly." Kirschner wanted to prove that he can successfully transplant a head onto a different body and have the new head and body function normally and as stated, "the transplant was a complete success."

Kirschner shows an x-ray image of the two-headed gorilla to a colleague. (This begs the question of where was this x-ray taken since there was no sign of any x-ray machinery visible in Kirschner's home lab. Therefore, the x-ray image was taken elsewhere, but where? If at a hospital, mostly likely, then how do you smuggle a two-headed gorilla into a hospital without anyone noticing? And what about the gorilla holding still long enough to actually take an x-ray?) Though indeed two heads were visible on the x-ray they were not gorilla skulls but rather altered human skulls. The neck spines (cervical vertebrae) of each head were visible and both curved (no doubt causing much neck pain to both heads) inward (!) and met into a single spine around where the cervical vertebrae becomes the thoracic vertebrae (about the 7th or 8th spinal vertebrae bone down from the base of the skull), near the junction of the C7 and T1 spinal vertebrae bones. The junction where the spinal nerves meet would have to be protected by bone and tissues to prevent nerve damage. All in all it would be a painful recovery. Since both heads were clearly connected to the central spine then which head would dominate such simple responses as walking and hand movement not to mention anything more complicated?

Regarding his gorilla patient, Kirschner further explains, "I kept the original (gorilla) body and transplanted head alive on two separate heart-lung machines (very expensive equipment to have in one's home surgical lab). Total spinal alignment achieved by using matching electric currents attached to the nerve ends. I left the two heads together for 28 days. Until the new one was strong enough to take over. Removal operation was really quite simple. I did it myself in 35 minutes" (Mord the Executioner [THE TOWER OF LONDON] could have done it in much less time with his just sharpened axe...). It should be noted that there are many, many nerve ends in the spine that would require attaching of "matching electric currents." However, electric currents are not what are required to re-attach nerve endings.

Summary

As Dr. Zais from **THE PLANET OF THE APES** says, "The proper study of ape is ape." The films discussed here represent a 50 year span and much has changed in our understanding of the great apes and evolution. In 1922, three years before the



years before the Scopes Monkey Trial, the public debate over evolution was a strong one and the producers more or less captured this drama in the Chaney film, **A BLIND BARGAIN**. In 1922, both Darwinism and vivisection were poorly accepted by society. Ten years later, in 1932 the word "evolution" was mentioned, a rarity at the time, and is a major plot point of the film, **MURDERS IN THE RUE MORGUE**. Also, vivisection was implied in the experiments of the film. After another ten years, in 1942, the year of **DR. RENAULT'S SECRET**, society was willing to entertain themes of man evolving from apes partly due to World War II desensitizing people to real horrors and evolution seemed tame to those at the time. And after an additional ten years, in 1952, we even have Bela Lugosi meeting a Brooklyn gorilla indicating that the gorilla themes have run their course and are now the subject of comedy. And then after 20 years, in 1972, 50 years after the Chaney film, it was thought that a two-headed gorilla transplant was feasible.

Every now and then it is fun to just monkey around and I hope this article is something we can all go ape over. After all, that phrase, "monkey around," came from observing apes do random, unplanned work or activities or spend their time idly. So why not us mere human anthropoid primates?

Disclaimer: please note that no apes were harmed in the writing of this article.

Thanks for reading. It's back to the lab for me. Stay healthy and eat right.



BONUS! THERE'S NO MONKEYING AROUND WITH KING KONG

THE ONLY PICTURE
BIG ENOUGH TO PLAY
THE WORLD'S TWO GREATEST
THEATRES AT THE SAME TIME



KING KONG

**COOPER-SCHOEDSACK
PRODUCTION**

WITH **FAY WRAY . . . ROBERT
ARMSTRONG . . . BRUCE CABOT**

FROM AN IDEA CONCEIVED BY
ERICAR WALLACE AND MERIAN C. COOPER
RKO RADIO PICTURE

OPENS THURSDAY MAR. 2

**RADIO CITY MUSIC HALL
RADIO CITY ROXY THEATRE**

10,000 SEATS . . . 10 SHOWS DAILY!

Cover artist Scary Terry Beatty found these KONG ads in 1932 issues of the *Film Daily* and posted them to his facebook and blog last year sometime. I thought you Scary Readers might enjoy them! —D.D.

A vintage movie poster for the 1933 film 'King Kong'. The central figure is King Kong, a giant gorilla, roaring with his mouth wide open. He is holding a woman, Fay Wray, in his right hand. The background features a collage of images: a crowd of people, a city street scene, and a woman in a dress. The title 'KING KONG' is written in large, bold, black letters across the middle. Below the title, the text 'INAUGURATES A NEW DEAL FOR THE FORGOTTEN SHOWMAN' is written. Further down, it says 'The biggest theatre in the world was not BIG ENOUGH! . . . NOW PLAYING CAPACITY BOTH RADIO CITY THEATRES 10000 SEATS . . . 10 SHOWS DAILY'. A banner below that reads 'GREATEST ATTENDANCE IN SHOW HISTORY'. At the bottom, the names of the stars 'WITH FAY WRAY . . . ROBERT ARMSTRONG . . . BRUCE CABOT' are listed. The poster is framed by a border that looks like a city street with buildings and a crowd of people. The RKO Pictures logo is in the bottom left corner.

KING KONG

**INAUGURATES A NEW DEAL
FOR THE FORGOTTEN SHOWMAN**

The biggest theatre in the world was
not **BIG ENOUGH!** . . . NOW PLAYING
CAPACITY BOTH RADIO CITY THEATRES
10000 SEATS . . . 10 SHOWS DAILY

GREATEST ATTENDANCE IN SHOW HISTORY



**COOPER-SCHOEDSACK
PRODUCTION**

**WITH FAY WRAY . . . ROBERT
ARMSTRONG . . . BRUCE CABOT**

yet

\$89,931

IN 4 DAYS

to see

to see
"KING KONG"
AT RADIO CITY

SETTING A NEW ALL-TIME WORLD'S RECORD
FOR ATTENDANCE OF ANY INDOOR ATTRACTION

COOPER-SCHLESACK PRODUCTION...AND RADIO PICTURE

BANKS OPEN!

CONFIDENCE RESTORED!

America is around "that corner" and America is eager to spend!

“America is going to spend!”

KING KONG

Needs the parade of hit pictures that start the new deal to show business...
WOW: as money left week "King Kong" played to 189,402 paid admissions
of Radio City... Imaginer what's going to happen NOW with more than
13 billion dollars of actual money in circulation!... Confounding indelicacy
of Radio City—attention to 28 box office hits week and still.

COOPER-SCHNEIDER PRODUCTION AND A. J. COOPER AND BIRD RADIO PICTURES



SIX HITS IN A ROW!

Lionel STRONG, KING KONG
... and now
BARRYMORE

Alnus glutinosa L. is the global element of the site and that of a primary forest type.

SWEPPINGS

HOW AT
HAWK CITY MUSEUM

From the secret to LESTER CHWIK
and ALAN SMITHART, OLIVER
SMITHART, Eric Linder, William
Burgess, Gregory Bellart
Meredith, Dr. John G. ...

as we promised earlier with
THE BIGGEST NIGHT
MUSIC OF THE YEAR

KING KONG

WANT TO KNOW MORE?
CALL 800-451-7243



Source: U.S. Census Bureau.

**GIANT
FOOTPRINTS
THUNDERING
A REBORN
SHOWMANSHIP!**



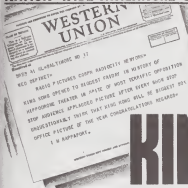
WITH FAY WRAY...
ROBERT ARMSTRONG
BRUCE CABOT

COOPER-SCHOEDSACK
PRODUCTION



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**NEW YORK STILL AT CAPACITY!
BALTIMORE BREAKS ALL RECORDS!
NATION-WIDE AVALANCHE STARTS!**



KING KONG

WITH FAY WRAY... ROBERT ARMSTRONG... BRUCE CABOT

COOPER-SCHOEDSACK
PRODUCTION... RKO RADIO PICTURE

.....

Opening this week Albany, Troy, Washington, Rochester, Buffalo, Detroit, Boston, Hartford, New Haven, Philadelphia, Trenton, Newark, El Paso and many other key points.

**WATCH TRADE PAPERS
FOR NEW HIGHS!**

SAM SCARE'S GHOULISH GIGGLES!

Part 2

by Jerry Boyd

Sam Scare got inspired by **YOU'LL DIE LAUGHING** and **MONSTER LAFFS** cards to do another batch of **GHOULISH GIGGLES!** before he went on vacation, and here they are. His plane crash-landed on an island of cannibals, however. Let's hope he makes it back! (Jerry Boyd helped him with the art and photos...)

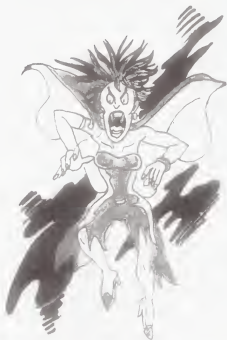


**SIR, YOU WON'T BE ABLE TO FULLY APPRECIATE
OUR SPECIAL SWEDISH NECK AND BACK MASSAGE
UNLESS YOU COMPLETELY RELAX...**

**THIS AMUSEMENT PARK HAS
THE COOLEST RIDES!!**



**I'VE BEEN GYPPED! THAT EBAY SELLER SAID THIS
PICTURE HAD BEEN USED ON 'NIGHT GALLERY!'**

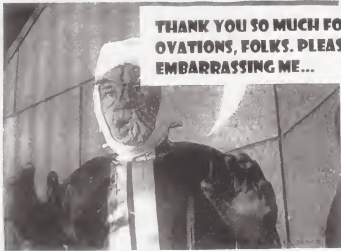


**ARE YOU SURE THIS IS ONE OF
THOSE 'GOOD HANDS
INSURANCE' PEOPLE, SYLVIA?!**

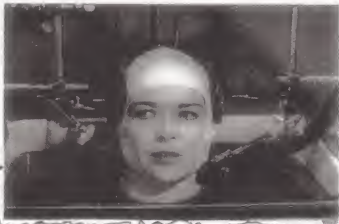


**IT WON'T WORK, TYLER. I WANT A MAN WHO
WANTS ME FOR MORE THAN MY BODY!**

THANK YOU SO MUCH FOR THOSE STANDING OVATIONS, FOLKS. PLEASE SIT DOWN, YOU'RE EMBARRASSING ME...



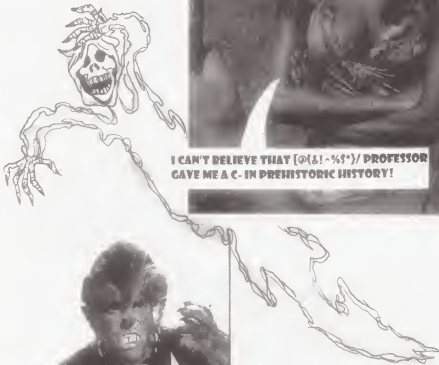
WAIT 'TIL I GET MY HANDS ON MY AGENT! HE TOLD ME I'D BE ON 'FUR FACTOR', NOT 'FEAR FACTOR'!



I HAVE A COMPLAINT ABOUT YOUR NEW HAIRDRESSER. SHE CUT OFF WAY TOO MUCH...



I CAN'T BELIEVE THAT [Q(!~%\$*)/ PROFESSOR
GAVE ME A C- IN PREHISTORIC HISTORY!



NOW REMEMBER KID, GOOD BOXERS ALWAYS
KEEP THEIR HANDS UP DURING THE ROUND AT ALL
TIMES!



WOW, YOU'RE MUCH CUTER THAN THE PICTURE
YOU PUT UP ON THE ONLINE DATING SERVICE!



I'VE ALWAYS WANTED TO
BE IN A PARADE!



IF SHE WAKES UP BEFORE I PUT THE BITE ON HER,
I'LL JUST SAY I'M THE TOOTH FAIRY....

TO LOVE A Vampire

13. Tragedy and Triumph

by Bob Stutzer

Suddenly conscious, Van Helsing bolted upright in his bed, only to find the room swirling around him. His mouth dry, every beat of his heart produced a pounding in his temples. He managed to make out Gerald Wellington standing near him before he fell back, his head hitting the pillow with a muffled thump.

"Have I been drinking?" Van Helsing asked hoarsely. "No, but your friend Carmilla has," Wellington replied. "A nightcap with her is as deadly as nightshade."

"You must not sit up too quickly," General Spelsdorf said, coming into Van Helsing's bedroom at the sound of the two men talking. "You've lost a considerable amount of blood. Fortunately, your friend here arrived in time for us to perform a transfusion."

"Consider it a loan," Wellington said. "I've got your blood flowing through my veins?" Van Helsing asked. "No wonder I feel hungover." He paused and frowned as dim memories came back to him. "The major..."

Growing grim, Spelsdorf shook his head. "Major Arcana is dead. Carmilla not only knows where we are, but has managed to be invited into the hotel by someone in residence here. That means she can now come and go as she pleases. I've rubbed garlic around the doorways and windows of our rooms; that will at least keep you safe within these walls. But we must take extra precautions should any of us venture outside our own chambers." The general took the rosary from Van Helsing's nightstand, saying, "As long as Carmilla walks, you must never be without this."

Van Helsing trembled at the sight of it. "I can't take that...I can't even touch it." Holding up his hand, he showed them the burnt flesh on his palm. The wound was a violent contrast to the ashen skin around it. "I tried to use it against Carmilla when she was here last night, but it did as much harm to me as it would have her. Bring me a shaving glass."

As Wellington went to fetch the requested mirror, Spelsdorf studied Van Helsing's face, noting the feverish intensity of his gaze. Even after the blood transfusion, his complexion was still pale. Returning with the glass, Wellington held it out but Van Helsing made no attempt to take it.

"Look at it," Van Helsing said. "Look at me in it." Spelsdorf and Wellington leaned in to see the image in the mirror, only to find a faint phantom reflection of Van Helsing in the glass. "How much longer until she and I are one?"

"As long as you are alive, there is hope," Spelsdorf reassured him. "Only in death will the transformation become complete."

Van Helsing sat up, swinging his feet down to the floor as he threw back the covers. "If it's a matter of it being her or me, I can't stay in here like a prisoner or patient."

Spelsdorf's smile was a mixture of patience and sympathy. "I can understand your desperation, but you're too vulnerable to be out and about. Let us deal with this."

"Deal with it?" Van Helsing asked. "Paole is dead. Arcana is dead. Who's next? You? Gerald? Father Florescu? Your numbers are

dwindling and time is on her side. What if she goes into hiding and simply waits for me to die of old age? What's the length of a single lifetime to someone immortal like Carmilla? Sooner or later, I will die. Whether I become dead or undead depends upon what we do now."

"I know Carmilla better than you," Spelsdorf replied. "This is a game to her. She is playing with us like a cat would a mouse before killing it. And like a cat, she won't just walk away and allow you to die of natural causes."

"And I won't just sit and wait. Carmilla is impulsive; she lives for the moment. We can use that against her. If this is a game to her than let's make it a game of chess; not just thinking about the next move as she does, but also about the moves that will be triggered by that one."

Spelsdorf started to speak but Wellington cut him off. "It's no use, General; I've seen that look in his eyes before. Even all of Carmilla's hypnotic power couldn't make him change his mind."

The general was silent for a moment. With a sigh, he shook his head and said, "Very well, but with certain conditions." Removing the dagger he wore hidden under his jacket, Spelsdorf handed it to Van Helsing. "To begin with, you will keep this with you at all times. Even when you are here at the hotel, sleep with it under your pillow. I had that silver blade made in hopes of one day plunging it into Carmilla's dark heart. Secondly, you start eating regularly once more."

"Even if we have to force it down you," Wellington chimed in. Spelsdorf nodded. "You have to keep your strength up for the fight ahead, and it's important for your body to maintain its normal digestive function. You're not at the point where you can live on a liquid diet like Carmilla."

"Let's at least start with some liquids," Van Helsing said. "Coffee...hot as bell and black as night."

Wellington looked crestfallen. "I was thinking more along the lines of Chardonnay and eggs."

Consulting his pocket watch, Spelsdorf shook his head. "At the risk of shattering your dreams of a Champagne breakfast, I feel compelled to point out that it's well after noon. But, given what the two of you have been through, I suppose I cannot complain about your having slept half the day away."

"I've got it!" Wellington exclaimed, snapping his fingers. "We have a late lunch and then spend the afternoon with Gretchen and Christine."

Van Helsing thought the matter over for a moment. "I haven't seen Chris for several days, but after what happened last night—"

"You need something to chase away the doom and gloom," Wellington said, cutting him off. "What is it they taught us to tell our patients? A positive and cheerful disposition aides in the healing process."

"The only thing that's going to heal me is to kill Carmilla."

"For once, Wellington may be right. Fresh air and activity would do you good. It gets the blood flowing and rejuvenates the body. And before I forget," Spelsdorf reached into his pocket and removed a letter, "this arrived for you earlier, Bram. Judging from the hint of cologne, I suspect it comes from Christine."

Taking the envelope, Van Helsing opened it and began to read, pausing as he realized Wellington was looking over his shoulder. "Do

you mind?"

Wellington shrugged and stepped away. "Didn't look all that intimate to me."

"It's Christine," Van Helsing said as he continued reading. "She wants me to meet her at Adlerberg this evening after dinner."

"Granted the weather has been a bit warmer this week, but wouldn't spring be a more appropriate season for a rendezvous at the vineyards? Or are you two planning a romantic sleigh ride in the moonlight?"

"Chris and I first met at Adlerberg; it's always been her favorite place. She..." Van Helsing's voice trailed off and he smiled as he finished the letter.

"Yes?" Wellington asked, encouraging him to continue.

Van Helsing looked up, and both Wellington and Spielsdorf were pleased to see color return to his cheeks. "She wants to talk about our future."

"Oh God, another unfortunate fellow condemned to matrimony," Wellington sighed.

"I seem to recall your recent engagement," Spielsdorf reminded him.

"That was different," Wellington replied. "It was my decision to sacrifice my bachelorhood and become a martyr to amore. But in the hands of a better puppeteer, Bram's heartstrings can be used to manipulate him like a marionette."

Van Helsing gave him a withering look. "Given how quickly a pretty face can turn your head, it's a wonder you've not got whiplash."

Spielsdorf went over to the black leather medical case on the nightstand and began digging through its contents. Above the tinkle of metal instruments and glass bottles made by the search, Wellington asked, "Looking for something specific?"

"Tincture of laudanum," Spielsdorf replied. "The two of you are giving me a headache."



The roar and crackle of the fire in the hearth, punctuated by the laughter and chatter of the customers, added as much warmth to the atmosphere of the tavern as the flames. As Wellington stepped into the Wolf's Head and slipped the cloak from his shoulders, the smell of food cooking in the kitchen reached him in spite of the pipe smoke spiraling up around him from nearby tables. Even the very thought of sizzling sausages chased away the chill of the darkening skies. Spotting Gretchen carrying a tray of tankards, Wellington slipped quickly and quietly alongside her and helped himself to one of the pewter mugs.

"And what makes you think any of this ale is for you?" Gretchen asked.

"Because we've reached that point in our relationship where we anticipate each other's needs."

"What you need is a good boot to the backside," Gretchen snatched the tankard away from him before he could decrease its contents by so much as a sip. "Judging from that look in your eye, your hunger isn't confined to food."

Wellington took another tankard from the tray as Gretchen returned the first one to its former spot. "I have time enough for both you and stew. Bram's meeting Christine, so you have me available to you the entire evening."

"Christine?" Gretchen's eyebrows furrowed as she frowned. "Are you sure?"

"I saw her letter to him before lunch; it was her handwriting."

"I went to the academy this morning to see if Chris wanted to have breakfast. Frau Snell said they haven't seen Christine for three days. Since you'd been away for about that long, I thought you and Bram already knew and had gone looking for her."

Wellington grabbed Gretchen by the arm, yanking her toward the door and sending the tray of tankards crashing and splashing to the floor.

"Come on!"

"Where are we going?" Gretchen asked, trying to keep up with him.

"I'm taking you to Father Floresco and then going after Bram. If Carmilla is behind this, he's walking into a trap."

"I can't leave here," Gretchen protested, trying to pull free only to feel Wellington's grip tighten. "I'll lose my job."

Better than losing your life. You'll be safer in a basilica than behind a bar."



The crisp snow crunched beneath the hooves of Van Helsing's horse as he rode out from beneath the canopy of trees that lined the lane leading to the vineyards. It was the first time he had been there in winter, and the barren vines looked like black lace stretching out over the orchard in the blue/white light of the moon. Even as clouds drifted past the glowing orb in the sky overhead, briefly darkening the landscape, he found he could still see clearly across the field. This dubious benefit of having Carmilla's blood flowing through him furthered his resolve to tell Christine everything that had happened to him at Bathory's estate. She had to know the risk she was sharing with him if they were to stay together.

His horse snorted and reared up, interrupting Van Helsing's reverie. Firmly but gently reining the animal in, he patted its neck reassuringly. "Easy, lad. There's no need to be nervous; the lady doesn't bite."

Barely were the words out of his mouth when a hand grabbed his knee. Christine laughed at the startled expression on his face. "I thought you said there was no need to be nervous?"

Trying to recover his dignity and hoping the moonlight covered his embarrassment, Van Helsing slipped down from his saddle. "You just took ten years off my life. I should take a riding crop to you."

"You don't own a riding crop," Christine reminded him.

"Would you settle for a saber?" Van Helsing asked as he rested one hand on the hilt of his sword. "The flat of the blade is probably just as effective on a delicate derriere."

Christine raised a reprimanding eyebrow. "I'm not sure I care for the turn your anatomical studies seem to have taken. I believe the Hippocratic Oath binds you to heal, not harm, your patients."

Van Helsing slipped his arms around Christine and kissed her, saying, "Fortunately for me our relationship is personal, not professional." Kissing her again, he added, "Of course, having not completed my studies, I've not actually taken the oath yet."

Pressing herself closer to him, her head tucked beneath his chin, Christine whispered, "Oath or no oath, you could never hurt me."

"No," Van Helsing shook his head. "At least not intentionally. But I do have something I feel you need to know, and hearing it may be painful."

"I already know," Christine replied. She tilted her head back to gaze into his eyes. "I know about Elga, and I know about Carmilla." Van Helsing was shocked and speechless at her revelation. Sensing his discomfort, Christine tried to put him at ease. "You're not responsible for what happened. I know what they are, and the kind of power they possess. Remember that night at the theatre? They must have been stalking you even then."

"I can't believe Gretchen told you..." Van Helsing felt his face go flush with embarrassment for a second time that night. "Then again, maybe it's better that you did hear it from her first."

"None of that matters," Christine said reassuringly. Van Helsing studied her face, amazed at her acceptance of the situation. Clutching her closer to him, a wave of emotion swept over him and he felt his eyes start to sting with tears. Her own embrace about him tightened as she said, "The important thing is to stop Carmilla; she's the only obstacle that still stands between us. Now that we're together again, I won't let her or anyone else ever take you away from me."

"If we can find her resting place, we can destroy her," Van Helsing's tone was one of grim desperation. "Spielsdorf has spent years trying to track her down."

"I know where she keeps her coffin," Christine said.

Van Helsing stared at Christine, not sure he had heard her correctly.

Christine nodded to confirm what she had said. "Carmilla has been posing as a student at the academy."

Van Helsing felt a surge of happiness swell up within him. For the first time in weeks it seemed as if there was a chance of ending the curse that hung over him. "But how did you...?" His voice trailed off as he glanced down at the ground. The clouds had cleared away from the moon, bathing the couple in its pale light. There were no footprints in the snow where Christine had walked, and only his own faint shadow showed upon the crystalline surface. She had become one of them.

Christine sensed the sudden change that had come over him, feeling his body tense up even through his clothes and cloak. Following his gaze, she understood the discovery he had made. She looked down as a twinge of sadness passed through her, wishing she could have had the chance to tell him herself. Her eyes pleaded as she looked back at him. "You and I are not like her, Bram; we're not like Carmilla or Countess Bathory. We don't have to kill in order to survive, and we need more to live. Think about it, to be together forever, never growing old, remaining the same throughout the centuries—"

"We're supposed to change!" Van Helsing said, white-hot tears streaming down his cheeks as he involuntarily pulled away from her. "The living evolve. It's the brevity of life that makes each moment important. Look at Carmilla; easily jaded and constantly bored."

"It's because she has no one to share her existence. Why do you think she wants you?"

"And how long before I'm cast aside with the same casual contempt she has for everything and everyone else? I can't believe you're...." Van Helsing could not finish the thought.

"I'm sorry, Bram; I didn't ask for this."

Van Helsing could taste his tears as he spoke. "I know." Stepping forward, he took her in his arms again and hugged her. "It's not your fault. I can't undo what Carmilla has done to you, but we can make sure she never does this to anyone else. Where is she?"

"Carmilla's coffin is in the attic of the academy. Those rooms are rarely used; the girls are all afraid to go up there for fear of bats." Looking up, Christine gave him a bittersweet smile, the tips of her teeth glistening against her lips. "Who knew just how justified those fears would be?" She struggled to find something else to say, but only a choked "I love you" came out.

"I loved you, too," Van Helsing said. He bent his head down to kiss her, his mouth meeting hers as he thrust the silver dagger *Spielsdorf* had given him deep into her heart. Her dying body started to slip from his arms; her mouth and eyes wide open as realization set in. Never letting her go, Van Helsing eased Christine onto the ground, cradling her head in his lap. The crimson tears that had started to stream from her eyes gradually turned clear as Carmilla's curse was lifted from her.

It began to snow, faint flakes slowly waltzing down around them in silence as an expanding pool of blood spread out around Christine's body like sanguine wings. Van Helsing never took his eyes from her face, not even looking up at the sound of approaching hoofbeats. The horse stopped near them and Van Helsing heard the rider dismount. Gently he caressed Christine's cheek. Only when the newcomer's hand gripped his shoulder did he turn his head to see Gerald Wellington standing over him.

"Bram, I—"

"Take her to Father Florescu," Van Helsing said, starting to stand. Gathering Christine up in his arms, he kissed her one last time and gently handed her to Wellington. "I don't want anyone to see her like this." Turning away, Van Helsing walked toward his horse.

"Where are you going?" Wellington asked.

"To the academy. I have some unfinished business with the Countess Karnstein."



It had taken repeated poundings on the door of the Snell Academy for Young Women before Frau Snell was roused from her bed. As she

stood shivering in the doorway, candle in one hand and key ring in the other, she regarded Van Helsing with a mixture of concern and confusion at such a late visit. "Christine isn't here," she began.

"Christine is with God," Van Helsing said, curtly cutting her off as he pushed past the woman and made his way inside. He looked about to see if any of the students were stirring. "Gather the girls and get them out of here."

"What?"

Van Helsing's eyes were ice cold as he met Frau Snell's gaze, and there was a grim firmness to his mouth as he spoke. "Christine died of a diabolical disease. We have to reduce the risk of infection until I am sure the pestilence has been purged from this place."

"But where are we to get at this hour?"

"To a hotel, to a church, anywhere, just take the girls as far away from here as possible." Van Helsing started for the staircase, and then hesitated. Turning back to Frau Snell, he asked, "Is the attic unlocked?"

"Why no, we—"

Van Helsing's hand shot out, palm upward. "May I have the keys, please?"

"What on earth has the attic got to do with all of this?"

"This disease is usually carried by bats. I suspect the cause of Christine's affliction may be found up there." Seeing the distress in Frau Snell's eyes, Van Helsing realized how brusque he had been.

"Please?" he repeated softly.

"L.I'm sorry," Frau Snell apologized, handing him the ring of keys. "It's just with everything happening at once, and Christine dead...is it hydrophobia?"

"Would that it were rabies."

Van Helsing took the keys and dashed up the steps, dimly aware of the director following some distance behind him to begin waking the girls. Ignoring her knocks as she rapped on the bedroom doors down on the second floor, Van Helsing jabbed the key into the lock of the attic door and twisted it open with a loud metallic snap. There was no need for stealth; Carmilla was not one to pass the time by idly sitting about some dusty, musty attic. If she were inside, it would only be because she was at rest in her coffin.

Leaving the key in the lock, Van Helsing took the *Kukri* knife from the sheath of his belt and slowly wove his way through the cobweb-encrusted furniture long ago stored away and forgotten. There were enough pieces scattered about to furnish a small cottage. Barely had the thought flashed through his mind when a flash of gold caught his eye. In the far corner of the attic, Carmilla's coffin rested on the floor, its gilded trim glittering in the moonlight that poured in through the window. Raising the great blade overhead Van Helsing wrenched open the coffin lid, prepared to plunge the *Kukri* into Carmilla's breast. At the sight of the empty coffin he silent cursed himself as much for his impatience as his optimism.

Returning the knife to its sheath, Van Helsing closed the lid of the coffin. He had but to hide himself away in the academy and wait; Carmilla would eventually return to her resting place and he could kill her as she slept. Leaving the attic, he shut the door and locked it behind him. He must leave no trace of his presence, no sign that would arouse her suspicions.

Van Helsing slipped the key ring into the pocket of his cloak. Barely had he reached the staircase when he noticed a dim, misty spiral in the air before him. Had it not been caught and illuminated in a shaft of moonlight from the domed skylight overhead, it would have gone unnoticed. Initially dismissing it as dust stirred up either by his own activity or the hustle and bustle of the girls' hasty departure, he realized it was growing in density rather than dissipating. A shadowy shape formed, a living silhouette that went from mist to matter as Carmilla materialized at the top of the steps.

"I had no idea we were receiving visitors this evening," Carmilla said, curtsying. "Have you come to see me or Christine?"

"Christine is dead."

"And...you...killed her?" Carmilla smiled. "Why you mad, impetuous lad. And you've sent the rest of the girls away so that we

could have the house to ourselves. Does this mean you have finally come to your senses and chosen me over her?"

"Christine is dead," Van Helsing repeated. "True dead. Just like Elga. Just like Elizabeth." Slipping the cloak from his shoulders, he drew both the Kukri knife and his saber from their scabbards. "I think it's time you were reunited with your family."

Carmilla laughed. "Is this where you deliver some Shakespearean speech about avenging the injustices done to you?" Glancing at the weapons he wielded, she placed her hands on her hips and gave him a reproachful pout. "That hardly seems gallant, drawing a sword on an unarmed opponent."

"Unarmed? You're as lethal as a leopard; your whole body is a weapon."

"A leopard? I didn't know your tastes ran to the exotic." Carmilla gave him a playful wink. "Would you settle for something a little more domestic?"

The last word was still on Carmilla's tongue as she lunged forward, fur replacing flesh as her lithe form became lupine. In spite of his reflexes, the wolf was too fast and too close for Van Helsing to be able to use either blade effectively. Flinging himself to one side, he was just barely able to escape the creature's jaws as it snapped at his throat. Van Helsing sprang to his feet but the wolf had already recovered and slammed into his chest, sending both opponents tumbling down the steps to crash in a heap upon the landing.

Dazed and breathless, Van Helsing struggled to get up, only to find Carmilla sitting just a few feet away from him on the marble tile, her arms wrapped about her legs with her chin resting on her knees. "Did you miss me?"

Unable to speak, Van Helsing tried to focus. His saber was within arm's reach, but it would take a moment to gather his energy for the attempt. "That guise is certainly easier on the eyes." He winced in pain as he sat up. "And on the body."

Carmilla seemed pleased at the compliment, regardless of its actual intent. "I'm impressed; you appear to be in better shape than I would have imagined, given our last tryst."

"I believe we discussed the technique of blood transfusion over dinner one evening at your aunt's."

"So we did." Carmilla thought about the concept. "I took the blood out, and someone else put the blood back in. That makes you a veritable hom-d'oplety."

Van Helsing grabbed the saber and lashed out at Carmilla, slashing her face as she tried to twist away from the oncoming blade. "The dining room is now closed," Van Helsing said, getting to his feet.

Standing, Carmilla ran one hand across her wound, looking at the blood on her fingers before licking them. She shook her head as if trying to patiently correct a child as the gash across her cheeks and chin healed itself. "You haven't really thought this through, have you? You and I are so much alike now that you can't even use religious relics against me. You no longer have an advantage."

"After Christine's transformation she still loved me, just as she did in life. Even if you kill me and I become like you, my contempt for you will continue. That gives me an eternity to hunt you down and destroy you, witch."

"Witch? Hypocrite, your own profession has its origins in the occult. If there had been no alchemy, there would be no medicine. I have defeated death; age and disease cannot touch me. The goal of the physician is to prolong life. I have achieved what your shoulders still seek."

"Same goal, different paths. We care about others; you only care about yourself."

"That's not true," Carmilla said. "I care about you. I could have just drained you and left you to die. Instead I shared my essence with you to insure your survival."

"And what about Christine?" Van Helsing asked. "You shared your blood with her as well. Was it because you loved her, too? No, you simply used her to get to me. We're just pawns on a chessboard to you."

From the corner of her eye Carmilla looked over at the pair of sabers

mounted on the wall. "Let's have one final game." Walking slowly to the swords, keeping a sly eye on Van Helsing in case of attack, she removed a weapon from the wall. "Shall we?"

"A duel with Death? I lunge forward to plunge my blade into your black heart, only to find the sword passing through a cloud of mist as you make your escape. What would be the point?"

"No magic," Carmilla promised. "I will remain in this form for the duration of the duel."

Van Helsing made no attempt to hide his suspicions. "What's the catch?"

"No catch, but there are conditions. If I win, you remain with me, giving me your word that you will never betray me or my trust. You've always valued honor, so I know if I have your word on this I can rely upon it."

"I'd rather die."

"Considering your current condition, that's not really an option for you, is it? You claim I show no consideration for others, so now I give you my word: Should I win, so long as you keep your commitment to me I will never again kill or convert another human being, but only take enough blood to survive."

"And if I refuse?"

"I will leave here now and you will never see me again. But I swear to you, I will slaughter every living thing you have ever known or loved. Gerald and Gretchen to begin with, and then on to you mother and father before finishing off the rest of your family."

Van Helsing shifted his body, sword coming up as he spoke. "En garde!"

Carmilla smiled, gathering up her skirts with her free hand to allow herself more mobility. Saluting Van Helsing with her sword, she prepared for his attack. Barely had she assumed the defensive position when he sprang forward but, in spite of his speed, she deflected his saber with her own. Their blades were a blur in a furiously repeated cycle of thrust, parry and riposte as the sounds of steel slashing and clashing echoed throughout the empty house.

Gradually Van Helsing found himself forced back down the steps that led to the main hall, giving Carmilla the advantage of having the high ground as they descended the staircase. Van Helsing's foot slipped and started to fall forward. Carmilla pressed the advantage and drove her sword toward him. Anticipating her intent, Van Helsing made no attempt to avoid or slow his fall but used its momentum to drop below her blade, which only grazed his shoulder. Wincing at the pain as his free forearm broke his fall upon the stone steps, he rammed his saber upward into Carmilla before she could recover from her attack. There was a cry of rage and pain from her as she dropped her sword, her body tumbling over his as it rolled down the remaining steps to the floor below.

Wasting no time, Van Helsing was on his feet to grab his opponent's discarded weapon. At the foot of the staircase Carmilla lay face down on the marble floor, and just a few feet from her was the Kukri knife that Van Helsing had dropped during Carmilla's initial attack at the top of the steps. Dashing down the steps and leaping across Carmilla's motionless form, he snatched up the Kukri knife. Turning, he found himself face-to-face with Carmilla, who stood with his sword still protruding from her stomach.

Carmilla grasped the hilt of his sword and slowly pulled it out. "You can't be much of an anatomy student; you seem to have forgotten where my heart is."

"I'm not so sure you have such an organ."

"Oh, Bram, you're not going to be a sore loser are you?"

"Don't be too premature in announcing a winner," Van Helsing said, indicating the sword and knife he brandished. "Where did you learn the saber?"

"Apparently old Spielsdorf has been neglecting your education. We acquire your skills as we absorb your blood. We should be well matched, you and I." Carmilla glanced down at her exposed stomach, watching the wound heal. Fingering the torn cloth around the vanishing injury, she looked up at Van Helsing. "Someone owes me a new dress."

"Black, for your funeral?"

"White, for our wedding."

"Wedding?" Van Helsing shook his head in disbelief as she turned and slowly walked away from her. "Even if I were willing, what cathedral could either of us ever enter?"

Going into the parlor, Van Helsing knelt before the fireplace and used the tip of his saber to stir up the dying embers. Although Carmilla made no sound as she entered the room, he could still sense her presence. Kneeling beside him, she teasingly tapped his saber with her own. "Don't you want to play anymore?"

Van Helsing tossed the saber aside. Reaching for the nearby poker, he stabbed at the partially burnt logs, rekindling the flames amid a shower of sparks. "I'm cold and I'm tired."

Carmilla kissed his cheek. She took the Kukri knife from him and placed it and her saber on the hearth, and then gently opened his collar to reveal the bruised bite marks on his neck. "Then let me finish it. You'll never feel chilled or weary again."

Van Helsing stared into the fire. "Will I be capable of feeling anything?"

"You told me Christine still loved you after her transformation."

"I could never love you." Van Helsing turned to her as he continued, "And you will never really love me. You're infatuated with me because I'm *not* infatuated with you." Giving a final jab at the flames, he stood. "You want me because you can't have me."

"I will have you, one way or the other." Carmilla's jaw clenched, her eyes glistening red in the firelight. "If you think otherwise, you have been sadly misinformed."

Raising the poker up, Van Helsing watched the smoke rise from its iron tip. "The feeling is mutual."

With a quick twist of his wrist Van Helsing flipped the poker around and mimed the barbed tip between Carmilla's shoulder blades, using the weight of his body to drive it down through her heart until it burst through her chest. Carmilla bolted upright and whirled, backhanding Van Helsing with such force that he was thrown against one wall, where he dropped to the floor in a daze. Unaware that the violence of her movement had swept the lower hem of her dress into the fire in the hearth behind her, Carmilla grabbed the poker to tear it out, the moist hiss of the hot iron against her flesh drowned out by her agonized cry as her face became creased with age and her hair grew grey.

By now the back of Carmilla's dress had burst into flames while she still struggled to wrench the shaft from her writhing form. Van Helsing regained his senses and used a nearby table to pull himself to feet. Grabbing the oil lamp from the table, he hurled it at Carmilla, turning her into a living inferno as it shattered on the floor at her feet. The burning oil spread out in a fiery pool around her. Blindly Carmilla tried to race from the room, igniting furniture and fixtures as she stumbled into them in a vain attempt to reach the main hall.

Recovering his saber and the Kukri knife, Van Helsing approached Carmilla. "It's over."

The blazing figure reached out to him. "Mercy!"

"I'll show you the same mercy you showed to Christine," Van Helsing said, bringing the blade of the Kukri slicing through the air to strike Carmilla's head from her neck.

Carmilla's lifeless body crumpled to the floor and the ancient flesh and bones were quickly consumed. Van Helsing realized the fire had spread too far throughout the room to be extinguished. Reluctantly, with one last look back, he fled with a final image burned into his brain: That of Carmilla's fanged skull glaring at him with empty eye socket from the center of the room.



From the end of the lane Abraham Van Helsing sat in his saddle and watched as the fire finished gutting the stone structure of the academy. The distant horizon was tinged blood red with the rising sun when the sound of hoofbeats greeted his ears. Turning, he saw Gerald Wellington and General Spielsdorf approaching him on horseback.

Pulling up alongside Van Helsing, Spielsdorf looked from the young man to the smoldering remains of the school and then back to him again before asking, Carmilla?"

Van Helsing nodded toward the academy, and then pulled open his collar to reveal the flesh of his throat had healed. Wellington rested one hand on his friend's shoulder and Van Helsing gave him a weary smile. The expression faded from his lips at the sight of a cloud of smoke rising from the ruins, spreading out upon the morning breeze to take on the appearance of an enormous bat. Then the wind shifted, briefly turning the shape into that of a cross before carrying the scattering cloud away.

"Is it over?" Wellington asked.

"No, it's not over. It will never be over," Van Helsing vowed, tugging on his reins to turn his horse around and ride away. "Not as long as even one of those creatures still walks the earth."

THE END?



Meeting Tippi Hedren was *anything* but for "THE BIRDS"

by Dave Fuentes

In dealing with a struggling economy, most horror conventions rely on obtaining notable celebrity guests in an effort to entice prospective fans. This provides rare opportunities for average citizens like ourselves to commune with some of our favorite stars in the horror realm. The cost for these priceless moments often range between \$20-\$30 and usually include an autograph, a photo of you and your idol (taken with your camera), and a few minutes to express your admiration. Not surprisingly larger events command longer guest lists, and conventioners on a budget are left with the dubious task of deciding whom they choose to meet.

Occasionally, while digging through a list of celebrity names, a nugget of pure Hollywood gold manages to find its way into a fan's sifting pan. At least that's how it felt for me when I perused the website for the 2012 HORRORHOUND WEEKEND and discovered that the great Tippi Hedren would be in attendance for their Columbus, Ohio event. It should go without explanation (at least to readers of *this SCARY Magazine*), that Ms. Hedren will be forever known for her role as "Melanie Daniels" in Alfred Hitchcock's *THE BIRDS*.

Though considered by many to be Hitchcock's last masterpiece, *THE BIRDS* is often disregarded by film historian in lieu of being eclipsed by his most notable achievements such as *PSYCHO*, *VERTIGO*, and *REAR WINDOW*. While I'm a definite fan of those films, I find *THE BIRDS* to be the Alfred Hitchcock movie I end up re-watching the most. I suppose this might have a little something to do with the fact that I'm a lifelong animal lover, as well as a fan of a good "man vs. nature" flick.

Aside from Hitchcock's signature direction and memorable characters, I was particularly enamored by his choice of animal antagonist. Most "man vs. nature" films focus on insects and spiders (for which many people have an innate fear of) or more fearsome creatures such as sharks, bears, or any animal that brandishes sharp claws and/or teeth. Just mentioning the names of some of these animals can illicit an immediate spike in blood pressure. Don't believe me? Just yell "shark!" at any ocean beach and watch how unwary swimmers react. There's not question that those type of creatures can, and *will*, spur our anxieties; perhaps a throwback to our more primitive days before we humans conquered the planet.

The same can't usually be said of our winged companions. The only living descendants of the dinosaurs have simply become part of the local scenery. They remain virtually unnoticed as we go about our busy lives, lest one of their



signature droppings finds its way down the windshield of our car. *THE BIRDS* illustrates that if these seemingly innocent animals ever did organize a campaign against us, a visit to the local car wash would be the *least* of our worries.

I know many people who claim to have been frightened by this film growing up and I would count myself as one of them. It's probably what led me later in life to erect several bird feeders in my yard, perhaps hoping that the would-be "winged terrors" would take pity on me should the day of their insurrection ever transpire. For now, however, such visions of doom would have to wait as I was focusing my attention on meeting their famous victim.

I picked up my fellow "Terror Dave" from a Chicago airport before heading to Columbus for the big event. Although living nearly 1,000 miles away, David Albaugh and I are about as like-minded as two people can be. We'd met on the Svengoolie YAHOO group back in 2009 and became fast friends. Before long we were best friends and created "Terror from Beyond the Daves" (terrordaves.com); a blog that showcases our views on the world of horror along with a strong lean towards horror hosts.

The March HORRORHOUND event has been a virtual "horror host watering hole" every year since the great Vampira Tribute back in 2010 (covered in *SCARY MONSTERS* #76) which saw the largest gathering of hosts ever recorded. Obviously, there was nothing that would have prevented us from attending HORRORHOUND but the appearance of Ms. Hedren definitely raised our anticipation to a whole new level.

Just prior to making our way to her booth, we'd been given a warning from a fellow fan that Tippi Hedren was a bit of a "Diva." Apparently they'd just met her and, while I have no intention of divulging everything they said, they fell just short

of calling her the "B" word (and not for "Birds"). Mentally preparing ourselves for the worst, we cautiously entered her line and watched her interacting with fans.

A few moments later, a man standing at the booth next to hers dropped an "F-bomb" while talking to a group of friends. Hedren immediately stopped signing, whipped her head around, and glared at him. As if feeling the impact of her invisible "daggers," he turned and faced her. It took all of about three seconds after their eyes locked before he'd be reduced to mumbling an apology. Judging by her reaction, I'm guessing that it was not accepted. Without responding, she continued her ferocious gaze for several seconds before finally returning to the fan in front of her. I should also note that her assistant seemed equally imposing and the two could have been co-stars in a more serious adaption of **HOCUS POCUS**.

At this point I began wondering if I shouldn't rethink my goals. Ideally, I didn't want to just have Ms. Hedren sign something. I wanted a memorable and positive "moment" with her. Thankfully I had devised an alternate strategy....

That love of animals I'd mentioned earlier has led to my volunteering at Chicago's Brookfield Zoo for the better part of the last 10 years. If you thought I was kidding when I said that David and I are "like-minded," I should also point out that he is a former volunteer and now employee of his local Roger Williams Park Zoo in Rhode Island. Though we rarely see our

dual interests of horror and nature intertwined (outside of a tornado), this instance would become an exception.

Ms. Hedren is as well known in the animal world as she is in Hollywood. Since 1983, she has spent most of her energy and resources founding and overseeing "The Roar Foundation" while providing a safe haven for abandoned animals (most notably the big cats) due to the exotic pet trade. Thanks to her efforts, these animals are given a second chance at life due to her amazing reserve, "Shambala." Although this was not the customary venue, it was clearly time to cast aside our "Terror Dave" caps in favor of donning those of our Zoo ones instead.

Prior to our arrival, I'd made an 8x10 enlargement of a photo I'd taken of one of Brookfield Zoo's myna birds to give to Ms. Hedren. Fans of **THE BIRDS** will note that, in the opening scene, Melanie Daniels is visiting a San Francisco pet shop with the intention of picking up a myna bird for her aunt. As her character was a bit of a prankster, the goal was to teach the bird to say some naughty words before giving it to her unsuspecting and snooty Aunt Tessa. Unfortunately, the



Dave Fuentes and Tippi Hedren.

animal hadn't arrived as promised, leaving Ms. Daniel's no choice but to leave the store empty handed. Thankfully, having just met the man of her dreams (Mitch Brenner played by Rod Taylor), she handles this inconvenience like a champ.

Now, at last, it was my turn to approach her and I felt my knees go unsteady as our eyes locked. At 82 years old, the mother of actress Melanie Griffith is still quite stunning and clearly maintained her "star quality." I slowly set the picture of the myna bird before her with about the same trepidation as

Charlie Bucket handing an angry Willy Wonka his everlasting gobstopper.

"I know that you're an animal lover and did so many great things with your Shambala reserve," I said. "I volunteer at Chicago's Brookfield Zoo and this is one of the birds in our collection. It's the myna bird you weren't able to receive in the film."

As if wanting to make it clear she had not forgotten the details of her iconic film she replied, "Ah...for Aunt TESSA, you mean." Then she donned a pair of spectacles, arched her eyebrow, and held the photograph up for closer inspection. This would create the longest 30 seconds of my entire weekend. I'm by no means a professional photographer but it was still my picture and the seconds passed like hours as I braced for her reaction. Any other celebrity would have, no doubt, smiled right away while saying how much they loved it (whether they did or not). Aside from being proper social etiquette, you'd assume this sort of lip service was all part of the standard celebrity greeting fee. Unfortunately, this wasn't just any celebrity and I suddenly felt like an



Dave's bird photo of Brookfield Zoo's Bali Myna that was given to Ms. Hedren.

awkward hopeful on **AMERICAN IDOL** awaiting horror's answer to Simon Cowell issue a scathing review. I had NO doubts that if she didn't like it, she'd say so or, even worse, toss it aside like one of those fliers people place on the windshield of your car while you're shopping somewhere (which can be almost as irritating as those aforementioned "gifts" the birds leave there too).

Abruptly, she set the picture down and removed her glasses. "This is actually really good!" PHEW!!! I gasped for air not even realizing that I'd been holding my breath the entire time.

She then handed me a photo from her Shambala reserve and smiled. Now it seemed as if the ice between us had been broken, and it was safe for me to switch back into genre mode. Feeling much more comfortable, I inquired about her relationship with Hitchcock.

It has been well documented that Alfred Hitchcock had a **VERTIGO**-style obsession with Tippi Hedren during the course of their work relationship. He'd reportedly kept constant tabs on her, made unwanted advances, and used his position as a means of asserting control over her. Today we'd call it "sexual harassment" but, back then, Hollywood simply referred to it as "business as usual." I should note that a recent HBO film, **"THE GIRL,"** chronicles this entire situation, with Sienna Miller playing the role of Tippi Hedren.

Just as casually as throwing bread crumbs to pigeons in the park, I asked, "What was it like having Hitchcock controlling you like he did?" Again she stopped signing (by God, does this woman ever finish a signature???) and looked me dead on. To continue on with my pigeon analogy, this reaction would be the equivalent of me shooting off a pistol and watching those same birds suddenly scatter in a thunderous flap of wings!

Her eyes flare as she hissed in response, "He **TRIED** to control me but he couldn't! **NOBODY** controls me!!!!" I took a step back as if seeing her for the first time. The whole ten foot radius of fans fell silent as all eyes remained transfixed upon her. Here was a scene worthy of any Hollywood production and I just stood there smiling, which seemed like a perfectly sensible thing to do in lieu of not knowing whether to applaud or run for the hills!

Hedren clearly hadn't lost her dramatic touch but, although convincing, her indignation could not erase the fact that when she did resist Hitchcock, he retaliated in kind. Using her contract as manacles, he'd prevent her from working a full two years after their last collaboration, **MARNIE**. Not casting her in any more of his films, while legally making it impossible for her to take on roles elsewhere, would successfully rob her of what should have been the peak of her career.

Successful at controlling her or not, one thing remained certain; 50 years was not enough time for Ms. Hedren to forgive and forget. Shortly after our meeting she'd tell an interviewer regarding Hitchcock; "We are dealing with a brain there that was an unusual genius, and evil." Though I had not intention of burning my collection of



Tippi Hedren fakes being attacked by Dave's crow.

Hitchcock films, I can certainly understand her bitterness.

Wanting to get a nice picture with the Silver Screen icon, I purchased a realistic looking crow off of eBay. Hedren had no problems posing with it and mentioned how she usually brought one of her own but had forgotten this time around. Having no other use for it, I told her she could just keep mine. It was one less thing to pack for the journey home and I felt oddly privileged to say that I not only shared a myna bird with Tippi Hedren, but a crow as well.

All in all, meeting Ms. Hedren was an intense but highly satisfying experience. I definitely got my money's worth with an autograph, photo...and performance! Despite her "ruffling the feathers" of the fan we'd spoken to earlier, I left her booth with my admiration for her intact.

In many ways Tippi Hedren reminded me of the very animals that had helped to make her famous. Beautiful, independent....and one that even the mighty Hitchcock could not cage.

MONSTER FEST 9 WAS EXTREMELY FINE!

by Deborah Painter and Paul S. Knight

MONSTER FEST 9 and *It's Alive!*

Some people say a cat has nine lives, but we think this black feline known as MONSTER FEST will have many more to come. Maybe it would be better to compare them to the Frankenstein Monster, instead. It all started back in 2003 when Rob Floyd and Clayton Sayre approached Head Librarian Jim Blanton about an innovative event celebrating classic horror in literature and film. So began the birth of this yearly event held at the Chesapeake Central Library on 298 Cedar Road in Chesapeake, Virginia. Like **THE BLOB** it keeps growing bigger and bigger every year and it only gets better, gang! The Terrible Trio of Deborah Painter, Paul Knight and David Hawk have once again shamelessly shilled the only "REAL" monster magazine in the dealer's room. Since the very first one we have been honored to be asked back every year and maybe have a talk on a panel or even judging their awesome costume contest. Albeit a one day event it has a big convention feel, but a little more intimate. This is a great family oriented event with plenty of activities for monster kids of all ages.

We've made a lot of friends over the years like Clayton Sayre and Jim Blanton who have moved on to greener pastures but unfortunately another friend Lee Hansen passed away in March of 2012. Lee was one of the guys who helped make MONSTER FEST happen and often gave presentations and panels.

The theme for the 2012 MONSTER FEST was "International House of Monsters." Italian horror is hugely important and was the subject of "Wait, I've Seen This: 'Homage' in 80s Italian Genre Cinema," presented by Craig Eckrich. Some lesser known Japanese monsters were given their due in Kim Breeding's talk, "Japanese Yokai: Weird, Otherworldly Monsters." German Expressionism in horror from 1919 to 1940 (**CALIGARI**, **WAXWORKS** and more!) was the subject of a presentation and DVD giveaway by Deborah Painter. We had a lot of fun with "The Rise, Fall and Stumble of Dark Shadows," presented by Michael Joyner. Tony Mercer is a popular speaker and he knows his stuff. This year his talk was "Monstros y Vampiros: The Monsters of Spanish Horror."

Alfredo Torres was back with "Torres vs. Zombies: Surviving a Zombie Attack." Daniel Perry showed us the marvelous VHS era artwork on the tapes we used



The Shadow (David Hawk) knows... the MONSTER FEST is fun!
(Photo Courtesy of Deborah Painter.)

to buy in "Terror on Tape-Art of the VHS Era."

The big guest at this year's **FEST** were The Bowman Body (Bill Bowman), Dr. Madblood (Jerry Harrell) and Dr. Sarcophagus (John Dimes) who were on hand to meet throngs of fans! They kept us in stitches (literally and figuratively). This event is one of the rare occasions when Bill Bowman gets in costume as the horror host from Petersburg. Sean Kotz, producer and director of the Bowman Body documentary, **HI THERE, HORROR FANS!** was there to sell DVDs and other great Bowman stuff. Another great horror host who joined us once more at the **FEST** was Bobby Gamonster from **MONSTER MOVIE NIGHT** (www.themonstermuseum.com).

We also spent some quality time with Angel St. Savant who is a Horror Radio Show Host (**ANGEL'S ASYLUM**, www.blogtalkradio.com). She was there promoting her show and the **MONSTER CHANNEL** which shows nonstop horror movies with horror hosts and a chat room (www.100ymm.com).

We were treated to a special **MONSTER FEST** sneak preview of **DOCTOR MADBLOOD'S ZOMBIE HALLOWEEN**. Dusty the Crop Duster, Ernie the Monster, good witch Sybil of the Swamp, and Count Lacudra rejoined the cast of wacky characters from the annual **MADBLOOD** show which is now aired a few nights before Halloween on **WHRO TV**, a PBS affiliate in Norfolk, Virginia. The 2012 airing was October 29. The film of the year was the incomparable Bela Lugosi's **WHITE ZOMBIE**.

We also want to give a shout out to Jason Crawley and his wife Mary selling **BLOKE'S TERRIBLE TOMB OF TERROR**. Albeit it's a little different it brings back memories of the old Warren mags.

Who should we run into at the **FEST** but a two foot talking pickle? OK, the **MONSTER FEST** is, after all, a celebration of the bizarre. Pickleman Productions is run by Elizabeth Pasieczny. Elizabeth was trained by Disney and went to the California Institute of Arts. She has produced **ZOMBIE PICKLES FROM SPACE** for YouTube. Her home headquarters is in Smithfield, Virginia. Elizabeth screened the short comedy **DILLZILLA: TITAN OF TERROR**. Pickelman is the result of a meteor colliding with a gherkin pickle. His G-rated adventures are just silly fun.

One of the big attractions is always the Costume Contest. Judges were Craig T. Adams, Paul S. Knight, Alfredo Torres and Elizabeth Pasieczny this year. Craig appeared to entertain



The Bowman Body (Bill Bowman), his granddaughter Casey Bowman Miles and Dr. Sarcophagus (John Dimes) say "Hi" to **SCARY MONSTERS** readers! (Photo Courtesy of Deborah Painter.)

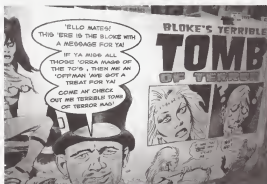


Dr. Sarcophagus (John Dimes) shows off a copy of **SCARY MONSTERS MAGAZINE** along with his friend Rich Hnat. (Photo Courtesy of Deborah Painter.)



(Above and left) Jason Crawley publishes great retro style horror comics done in the classic '70s tradition. (Photo Courtesy of Deborah Painter.)

us before the entrants arrived, along with his Yokai named Kara-Kasa. Kara-Kasa is a Parasol Yokai. "What in the world is a Yokai?" he was asked by his wife Debra for the benefit of





First place among adult costume went to "J.B. Jeffries" (Ryan Bodenstein) and "Lisa Fremont" (Marissa German). (Photo Courtesy of David Hawk.)



"Zombie Kitty" explains her costume entry to emcee Craig T. Adams. (Photo Courtesy of David Hawk.)



Scary costumes came in all ages. (Photo Courtesy of David Hawk.)



Abraham Lincoln, Vampire Hunter and his trusty axe pleased the crowd. (Photo Courtesy of David Hawk.)



Little Dead Riding Hood emerged from the scary forest. (Photo Courtesy of David Hawk.)



Scarecrows from DOCTOR WHO did indeed look scary. (Photo Courtesy of David Hawk.)

the audience. Craig replied that it is a haunted, traditional Japanese monster.

This year there was a record number of child entrants. We'll list them all! First off was Evil Elf (Emma), Soldier Zombie (Robert), and Hospital Interns (Alex and Logan), the first doctors to work on the first zombie. "Eat More Humans!" said Poultrygeist (Marisa). Ringwraith (Christopher) sent some shivers up our spine.

Some very well made costumes this year were the above mentioned entrants, as well as Black Widow's Daughter (Abigail), Baby Pirate (Rosalind), Witch (Emma), Universal Frankenstein (Rowan), Dracula (Aaron), The One Who Makes

You Scream (David), and The Creature from the Black Lagoon (Christian), who, amusingly, did not know who he was supposed to be! We had another zombie, a kitty (Muriel P.), the spooky Skeleton Ninja (Mattox) and Kitty Ballerina (Calise). The ribbon for Creepiest Costume went to the Creature from the Black Lagoon. Coolest Costume was won by the Skeleton Ninja. Most Humorous in the children's category was the Baby Pirate (Rosalind), and the Best Costume was Kitty Ballerina. The Zombie Interns came in third place, Second Place went to the Evil Elf and the First Place went to Poultrygeist. All winners received a gift bag of goodies.

In the Adult Category, Little Dead Riding Hood was played

by Gina Dobson, Marisa's mom. "Gabrielle" was played by Gabrielle and Darth was played by "Robbie." Scarecrows from **DOCTOR WHO** were Lauren and Donald, who took second place. A fellow by the name of Devon was Freddy Voorhees, a hybrid of the two 1980s villains. We also met



Freddy Voorhees is a sort of hybrid horror. (Photo Courtesy of David Hawk.)



Contest winners in the children's category line up for photo ops. (Photo Courtesy of David Hawk.)

A b r a h a m Lincoln, Vampire Hunter.

"I am having a really bad day," announced Edie, dressed as though she was being attacked by birds. She won third.

Bryan Wickham evoked a hero from his childhood when he appeared as Tommy the Green Ranger from the **POWER RANGERS**.

Annabelle the Raven perched on the shoulder of good sorceress Cheryl.

Ryan Bodenstein and Melissa German created their version of the two main characters from **REAR WINDOW**. L.B. (Jeff) Jeffries (originally portrayed by James Stewart) and Lisa Freemont (originally played by Grace Kelly). "John" portrayed a very scary zombie and "A. J." was the Phantom of Vegas, who tossed dice! Melissa and Ryan won first place in the adult category. Every winner received great gift bags stuffed to the brim.

Richard Hedges helped Paul S. Knight, David Hawk and Debbie Painter sell **SCARY MONSTERS MAGAZINE** to



Bryan Wickham was Tommy the Green Ranger. (Photo Courtesy of David Hawk.)

eager readers in one of the two dealers' rooms/areas, both of which were again overflowing with the best merchandise at good prices.

We chatted with the Roaming Zombie "Fluffy" mannequin, who made his way about on a platform on wheels. He was escorted by Neil Suesz with the Umbrella Corporation (Williamsburg Hive) which makes costumes from **RESIDENT EVIL**. "We base our group off the bad guys from **RESIDENT EVIL**. We are all over Tidewater and Maryland," Neil explained. He also explained "Fluffy's" expression. "Lots of coffee and not enough sleep!"

For rock fans, The Cemetery Boys played at the Library entrance almost all day!



"Kitty Ballerina" is so cute you have to say "awww". (Photo Courtesy of David Hawk.)

Rucker Posey came back this year to the **MONSTER FEST**. Last year he brought his reproduction Munster Koach and this year it was Grandpa Munster's Dragula. Butch Patrick (Eddie Munster from **THE MUNSTERS**) personally autographed its hood!

Richmond area authors Pamela K. Kinney and Tina Glasneck ran a panel, "How Dark can a Writer make Their Monster or Villain?" This panel was how you, the aspiring author, can create convincing characters in fiction. This was a nuts and bolts mini seminar on keeping a detailed chart or notebook on personality traits of the villain or monster, including his, her, or its relatives, tastes, et



"Fluffy" (center) is flanked by members of The Umbrella Corporation based on the film **RESIDENT EVIL**.
(Photo Courtesy of Deborah Painter.)



Some of the fellows from **NIGHTMARE MANSION** want to see YOU!



The wild music of The Cemetery Boys entertained all day.
(Photo Courtesy of Deborah Painter.)



Rucker Posey's "Dragula" came to the 2012 **MONSTER FEST**.
(Photo Courtesy of Deborah Painter.)



The "Dragula" reproduction parked outside the Chesapeake Main Library attracted fans.
(Photo Courtesy of Deborah Painter.)



Butch Patrick ("Eddie Munster") autographed Rucker Posey's "Dragula".
(Photo Courtesy of Deborah Painter.)

cetera. Pam writes horror fiction and nonfiction regional ghost books and Tina writes crime fiction. Tina works with actual inmates at a Richmond area prison so she knows the criminal

mind.

NIGHTMARE MANSION sponsors the **MONSTER FEST** each year, and Brian Carrillo, Lucian Montagna and Jason

Lingle brought some scary friends with them from the **MANSION** in Virginia Beach, Virginia. Visit it in person, but first, found out about it at www.youwillscream.com.

A fun, incredibly talented filmmaker (Eric Miller) from Richmond now has a new horror host show! We can now enjoy the antics of Armistead Spottswoode! His new brochure tells all: "When the historic Byrd Theater, Richmond, Virginia's oldest movie palace, closes down every night, there remains a lone figure stalking through the shadows of the storied establishment. Armistead Spottswoode! An historic figure in his own right, Armistead guides viewers on an archaeological outing, exhuming forgotten 'treasures' from Hollywood's golden eras. Only the best, most out-of-copyright science fiction and horror will be exhumed." Produced with assistance from other Richmond, Virginia filmmakers like Dan Nelson, **MIDNIGHT FRIGHTS** is filmed inside the actual Byrd Theater as well as Miller's and Nelson's downtown Richmond studio.

Where can we see Armistead and his gloriously ghoulish old movie goodness? **MIDNIGHT FRIGHTS!** See <http://midnightfrightstv.tumblr.com/> He also has a Facebook page, **MidnightFrightsTV**.

This year Rob Floyd and friends brought more neat props like a wooden standee from the 1953 **THE WAR OF THE WORLDS** and another from **TRICK R TREAT**. And of course, we can't forget to mention the electric chair!

When the actual **MONSTER FEST** started to wind down at 4 PM and the dealers room closed, the staff was not done. After a break, they setup the room for the Triple Horror Shock Show. Beginning at 7 PM, it was **HOUSE OF DRACULA**, **EVIL OF FRANKENSTEIN** and **NIGHTBREED**. These films were selected based on an earlier Facebook poll.

Every year the convention seeks to "scare away hunger" in the region with their promotion of attendees donating a non perishable food item to the Foodbank of Southeastern Virginia and

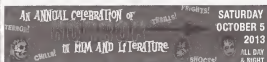


"Sam" from **TRICK R TREAT** was a cool wooden display.
(Photo Courtesy of Deborah Painter.)



The Martian from the 1953 **WAR OF THE WORLDS** shrinks back from exposure to the bright lights at **MONSTER FEST 9**.
(Photo Courtesy of Deborah Painter.)

becoming eligible for winning a basket of ghoulish goodies. **MONSTER FEST 10** will be held on Saturday, October 5, 2013.



In memory of our friend Lee Hansen.

The authors wish to thank David Hawk for his inestimable help in convention photography.

Mazza's SCARY STILLS



1317-43

THE MAD GHOUL

UNIVERSAL

In the laboratory of Dr. Morris, where he serves as the scientist's assistant, Ted Allison (DAVID BRUCE) prepares the elixir which is the antidote for the doctor's secret poison gas. Jocko, the monkey, who is used in the experiments, plays with a test tube, showing no ill effects from the doctor's evil practice.

Once again Scary Thanks go to Robert and Lou Mazza for these SCARY STILLS!

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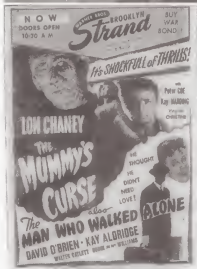
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Mazza's SCARY STILLS



From: Beulah Livingstone - Universal Pictures
Rockefeller Center - Circle 7-7100

This fearsome looking Jackie Tar is Bela Lugosi, as he appears in a London-made production, "The Mystery of the Mary Celeste". Bela has just returned to America and will remain in New York only 3 or 4 days before leaving for the Coast to star in "The Invisible Ray" for Universal.



1400-22

THE MUMMY'S CURSE

UNIVERSAL

High Priest Zandub (PETER COE)(L) fans the flicker of life in Ragheb (LON CHANEY) with a brow of tame lemons, as Ragheb (MARTIN ROSECK) prays.

SHOCK THEATER

HORROR HOSTS UNEARTHED: DR. GHOULMAN and PROFESSOR HEADSTONE *Rise Again!*

by Dave Fuentes

One of the most amazing things happened to us "Terror Daves" while visiting the 2012 **HORRORHOUND WEEKEND** in Ohio! It all started on its opening night while my best friend, David Albaugh, and I were perusing the main convention hall. **HORRORHOUND WEEKEND** tends to attract a HUGE number of visitors and this was to be no exception. We took great care dodging fellow fans (many dressed in horror inspired costumes) while ogling all the amazing merchandise they had to offer. Somehow, in the midst of all this fun-filled pandemonium, we managed to pinpoint our friend, J.D. Feigelson.

J.D. Feigelson, for those *Scary Readers* out there who may have missed my story back in **SCARY MONSTERS** #81, is the talented writer of the film, **DARK NIGHT OF THE SCARECROW**. Mr. Feigelson was, and always will be, one of the nicest people we've ever had the privilege of meeting. Since the creation of our blog, **TERROR FROM BEYOND THE DAYVES** (terrordaves.com), we've

featured him many times and he recently honored us by accepting our Rondo Award for "Best Blog" when we Daves were unable to attend the ceremony. Being able to call the same man who helped create one of my all-time favorite films also a friend has been a surreal experience.

As always J.D. was all smiles as we approached his booth. This time, however, his signature grin seemed a bit more wry than usual. Unbeknownst to us at the time, our friend was harboring a surprise...one that we would not fully appreciate until long after the dust from **HORRORHOUND** had settled.

He invited us to sit next to him behind his booth, a stack of DVD and Blu-Ray copies of **DARK NIGHT OF THE SCARECROW** (if you haven't gotten your own copy yet, I urge you to do so ASAP) sitting before us. I pulled out my "Scary Issue #81" and he happily signed it for me. The article



Dr. Ghoulman rises again to SHOCK you!

had been published a few months after our meeting and I must confess that, of all the stories I've ever written for SM, that one made me the most nervous. Let's just say that the challenge of a novice writer doing a story on a professional one can be daunting. After chatting awhile, he turned to a box sitting behind him and dug out a large envelope that had my name on it. "I noticed on your site that you like horror hosts," he said, while handing it over.

This, of course, was a gross understatement. We Terror Daves had met via our mutual love of Chicago based, national horror host, Svengoolie, and our site's weekly "Horror Host Report" has put us in contact with lots of other hosts as well. Many of these crazy characters have also become friends of ours so, yes, we DEFINITELY "like" horror hosts.

I looked at him quizzically while eager to reveal the contents of my surprise package. I was just about to start tearing it open

when J.D. motioned for me to stop. "Not now," he said. "Wait until you go back to your room tonight and we'll discuss it tomorrow." Having lots of ground yet to cover, we agreed to his request, grabbed him a cold refreshment (it's HOT in those convention halls), and returned to the festivities.

As the night wore on we met other celebrities like Julie Adams from **THE CREATURE FROM THE BLACK LAGOON** (SEE: SCARY MONSTERS #85 for more details), Tippi Hedren from **THE BIRDS** (SEE: page 58 of this very SCARY issue!), and Gunnar Hansen from the **TEXAS CHAINSAW MASSACRE**. We shopped the immense dealer room, talked to some of our Horror Host pals, and interviewed vendors for future blogs. But the time we'd made it back to our room, we were not only worn out but in desperate need of some "refreshments" of our own.

David grabbed us some cold beers out of the cooler while I emptied the contents of my shoulder bag (an accessory I recommend to all conventioners). After unleashing a pile of new business cards we'd obtained, and carefully removing my new autographs, I came across the mysterious envelope J.D. had given us earlier that night. In lieu of everything we'd experienced, the entire exchange felt as if it happened weeks ago! No less intrigued, I immediately ripped it open having absolutely no idea what I'd uncover. After all, what could the writer of **DARK NIGHT OF THE SCARECROW** have to do with horror hosts?

Inside the envelope were B&W stills of a strange looking "ghoul" sitting inside a coffin. While I had no idea who the man was, his make-up and dramatic facial expressions left little doubt that he was, indeed, a horror host. Along with these photos was a letter typed by J.D. explaining that the shots were taken of a commercial TV host who'd operated in his native state of Texas.

When the Universal **SHOCK** package of films arrived at KPAC-TV in Ft. Arthur, Texas, that station (like many others around the country) opted to have a horror host present them. In this case, it was one "Dr. Ghouman" who made his public debut in October 1958.

Ironically, David and I had been chosen to induct the Universal **SHOCK** package into the "Horror Host Hall of Fame: the very next day at this event. The infamous package of 52 films featuring Universal's most famous monsters would led to the proliferation of numerous horror hosts as commercial stations sought a friendly fiend to help ease viewer anxiety while also filling up any extra time their advertisers could not. One of these hosts would be Dr. Ghouman.

Dr. Ghouman's "**SHOCK THEATER**" would only air for about a year but made a noticeable impact. "The show was a huge success in Beaumont, Ft. Arthur, and Orange Texas markets," said J.D. "It cleared all the streets on Saturday nights as the neighborhood kids were all inside watching it."



Dr. Ghouman at work in his scary lab.

Dr. Ghouman was played by Fred Mills who, at the time, was a senior drama major at Lamar University in Beaumont, Texas. Feigelson states that "his on-air stunts and personal were so good, they're still fondly remembered today by the locals."

Initially, after talking with J.D. and discussing his memories of Dr. Ghouman, I was under the impression that he was simply a fan who (like many of us adult monster-kids) still maintains a strong devotion to the horror host of his youth. Instead, we discovered that he had a much more personal connection. Before making his way to Hollywood, Feigelson's first job in the entertainment industry was working as an assistant to Mills on the set of **SHOCK THEATER**.

"I was there to assist 'Ghoulie' with the night's broadcast," he explained. "There was a lot of work to do making sure the props were operating correctly and that everything would come off on cue. You must remember this was LIVE TV. No video tape. When a break in the movie came, the red light went on, and we were on LIVE to do the gig."

Feigelson would also help create many of the props featured in "Ghoulie's Lab." These would include items such as The Van de Graff generator, the traveling arc (sometimes called a Jacob's ladder), and a plaque with ancient Egyptian hieroglyphics necessary for summoning The Mummy. "Most of the props you see in the pictures and sets were created and built by a very talented studio tech named Fritz Delano," said Feigelson. "The entire set and all props were done in what was called TV gray because everything was televised in black and white."

Discovering that J.D. Feigelson had horror host roots was an amazing development, though not unheard of. The great horror effects maestro, Tom Savini, also has some horror host history via his work with Pennsylvania's "Chilly Billy." I would venture to guess that there are many more examples out there

as well.

Included with the photographs was also a DVD which the letter explained was an original show opener for yet another Texas based horror host Professor Headstone. Fortunately we'd brought along a laptop and wouldn't have to wait until we got home to view it.

Soon the glow of vintage b&w film would reveal images of black shoes slowly walking across a checkered floor. As the figure continues his methodical march, more of his semblance is revealed. Dressed completely in black, a lantern is given the dubious task of trying to provide illumination for both the dark figure as well as his shadowy surroundings. The figure casually makes his way to an elevator before making his descent; a journey we viewers watch from above the chasm and later via a POV shot (as if peering through a crack in the elevator's door). Only after it reaches its subterranean destination is the face of our sinister subject revealed.



Despite his ghastly gait, Professor Headstone appears to be human, though clearly an unsavory one. His pale cheeks are



accentuated with thick mutton chops while a black top hat sits atop his head. Wide-eyed, he sports a maniacal grin as he scans his surroundings. Suddenly he stops as he finally hones in on his true quarry....WE the viewers! He maintains his unsettling gaze as the word "CHILLER" materializes on the screen.

In 1964, several years after the end of Dr. Ghoulman's SHOCK THEATER, Feigelson would attempt to create his



own horror host magic by producing a show of his own. The result would be Professor Headstone played by John May. "For Professor Headstone, I had to scrounge and make everything," admits Feigelson. "I built his set and created all of his props because there was no one else to do it but me. That film opening was shot in an old building located in downtown Beaumont, Texas, sister city to Port Arthur where the station was."

Unfortunately, Professor Headstone's tenure as a host was even shorter than Dr. Ghoulman's. "It was an attempt to recapture the success of **SHOCK THEATER**," said Feigelson. "Unfortunately, the show didn't take off as hoped and only made it six shows before being dropped from the schedule." Feigelson believes its failure was a result of being created "a little too late and too long after the Dr. Ghoulman craze had passed."

The only remaining footage of Professor Headstone's "**CHILLER**" was the show opener we'd just seen. Feigelson had kept it safe for over 50 years before restoring it on digital media. That 90 second intro, along with his aforementioned lantern (which Feigelson keeps on a mantle in his home), is the only evidence that the host ever existed.

Neither of us Daves had ever heard of Dr. Ghoulman nor Professor Headstone but this was not surprising since we're both relatively new to the world of **SHOCK THEATER** horror hosts. We'd grown up with Rich Koz's Svengoolie who was part of a different wave of hosts created during the "CREATURE FEATURES" era (late 60's, 70's, and 80's) and, although we'd learned a lot about the **SHOCK THEATER** variety, were far from experts.

After returning home, I started searching on-line for any information on Dr. Ghoulman and Professor Headstone. This would prove fruitless and I was also surprised that they had no listings in George Chastain's quintessential Internet horror host guide, "Egor's Chamber of Horror Hosts." I shot an email out to my friend, Michael Monahan (a.k.a. Doktor Goulfinger) explaining the situation and asking if he knew anything about them. Monahan is a horror host historian who aside from producing the great documentary **AMERICAN SCARY**, has also penned several books including a print version of that film that contains priceless interviews with many classic TV hosts (including one of the last interviews with the very FIRST host, Maila Nurmi a.k.a. Vampira). He also wrote the book, "**SHOCK IT TO ME**," which highlights every horror host who ever aired in the San Francisco Bay area.

Surely if anyone knew of Dr. Ghoulman or Professor Headstone's existence, it would be another Ph.D. of horror, the good Doktor Goulfinger. While awaiting his response, I also did some "old school" research, digging through the late Elena M. Watson's book, "Television Horror Movie Hosts" but still came up empty. By this time, Monahan had responded to my inquiry and he, too, was unaware of them.

It suddenly dawned on me that Dr. Ghoulman, though fondly remembered by a few seasoned locals, and Professor Headstone had both completely escaped national attention. J.D. Feigelson had casually handed us the identities of TWO undiscovered **SHOCK THEATER** hosts!

While the circumstances were extraordinary, a horror host



Professor Headstone hosted "**CHILLER**" for only six shows.

buried in time, unfortunately, is not. VCR's and home recording devices were not around at the time and it was not uncommon for TV stations to tape over shows (if the program had even been taped at all) once they'd aired. Many of these hosts, like Dr. Ghoulman and Professor Headstone, were on for only short periods of time leaving only a small window for devout fans to who (like Native Americans) were able to keep their history alive via oral tradition.

In this vein, horror host historians are not unlike archaeologists; blindly digging through old newspapers and TV listings with little more than someone's vague **MONSTER MEMORIES** to go on. Men like Michael Monahan, as well as James Feters, author of "**CREATURES OF THE NIGHT WE LOVED SO WELL**," clearly have their work cut out for them. If not for these dedicated individuals and a short list of others, a lot of information on former TV horror hosts would be lost forever. Two novices, like David and I, walking into a convention hall, and being hand-delivered the identities of TWO previously unknown horror hosts, was unthinkable!

While we may not have been the most worthy recipients, we did know enough to get the information out to those that were. With J.D.'s blessing, we shipped out copies of everything he'd given us to Michael Monahan while also alerting George Chastain that there're two new additions to his wonderful site. Also with Feigelson's permission, we published his Professor Headstone footage on YouTube (our handle is z00h0rr05 in case you'd like to check that out) as well as posting the photos on our "**TERROR FROM BEYOND THE DAVES**" blog-site.

It is our hope that this **SCARY** magazine will further solidify their place in history. It is our hope that someone reading this, who may have watched and enjoyed Dr. Ghoulman and/or Professor Headstone, will step forward with their recollections. At this date, what you have read in this story is all that is known of them. The fate of the men behind the monsters, Fred Mills and John May, is currently unknown as is any impact they may have had on any young monster fans in the making. We strongly urge anyone out there who has information to contact us at terrordaves@gmail.com.

In the end, it is the fans who are a Horror Host's greatest legacy. Your **MONSTER MEMORIES** may very well be the ones that defines these two hosts.

The Early Horrors and Meanderings of J.D. Feigelson — *SHOCK THEATER* and *CHILLER!*

by J.D. Feigelson

The winds of time have blown so much away, but I will try to reconstruct the mental artifacts that remain into a coherent history of two local horror hosted shows.

I have to go back fifty-four years to the fall of 1958 when I was a senior in high school. One autumn day a close friend told me about a great, spooky TV show he had come across the Saturday night before. He described it as a having a weird host who was a kind of mad scientist that opened the show. He would do crazy experiments and skits and then introduce one of the great old Universal horror movies.

Boy was that right up my alley. But I wondered if, being local, it was really as good as my buddy described. So the next Saturday night we all gathered at his house (five of us) and hunkered down on the floor in front of the black and white TV, each with a bowl of ice cream. I think it was **MAVERICK** that was just going off the NBC Network. A brief news roundup came and went, then "IT" came on. The dark screen faded up on a stone staircase as eerie music from the opening of Stravinsky's *Firebird* came on. Then grungy shoes began to descend the stairs and reaching the bottom, the music peaked and the scene smash cut to the wild-eye, maniacal face of Dr. Ghoulman! Stinger music! Super over: **SHOCK THEATER** with quavering letters! Wow! Was that cool. The music settled down into the background and Dr. Ghoulman began to talk about the evening's fun: some dastardly experiment or evil scheme. Then he worked the title of the movie into his opening monologue and off we'd go to horror movie-land.

Well, I must tell you, when it was over I was buzzed. **SHOCK** had bitten me in the butt. I was hooked. The Saturday night **SHOCK** parties went on for about three or four more weeks until I could stand it no longer. So one of the guys from the group, Bonner Denton, and I made plans to go down to the TV station in Port Arthur and see if we could get in to watch the show being telecast.

SHOCK was a live show that aired at I think either 10:30 or 11:00 PM CST. So we showed up about 30 minutes before broadcast. The glass door to the studio was locked. We banged



on it several times and finally someone came from the back and opened it. They asked what we wanted and we told them that we hoped to get in to watch the broadcast; that we were died in the wool fans and had come all the way from Beaumont (15 miles away) to see the show. Our pleading was met with bemusement and the fellow said he'd have to go ask Ghoulie. As we waited we were getting discouraged, but he did come back and allowed us in as Ghoulie had said it was OK. So in we went and were ushered into a viewing area with theater seats and a glass window that looked out into the studio. And there was THE set. Cameramen and floor crew were hustling to set up for the opening.

Sitting in the booth with us were two other guys about our age. Never seen them before, but we surmised they were

probably friends of Ghoulie's. After a brief conversation, while the movie was running, we found out they were students at Lamar University in Beaumont and had come down like we had to see Ghoulie LIVE. One of them, Clyde Davis, would become a regular like me.

The show progressed. Ghoulie did his experiments during the movie breaks and finally it was ending. He packed his things into his doctor's bag while wrapping up the evenings fun.



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The music came up in the background and Ghoulie wished his audience farewell until next week with: "Good night out there—whatever you are." And with and evil cackle ascended the old stone staircase as the show faded to black. Then the late news came on.

The crew started striking the set as we filed out. To our surprise one of them ushered us through a studio door out onto the set. As we emerged into the studio we ogled all the wonderful Ghoulie props. Then, from the back of the set, Ghoulie appeared! He was wonderful! He introduced himself as Fred Mills, senior at Lamar University, thanked us for coming and shook hands all around. Fred/Ghoulie chatted with us until the studio hands told us to vacate so they could shut the studio down and go home. It was the studio hands, we discovered, that had given him the nickname "Ghoulie." I asked if we could come back next week and Ghoulie welcomed us warmly.

That week I could hardly concentrate on school. How could that compare to the world I had just entered? I racked my brain to come up with something I might take in hand Saturday night to offer Ghoulie for his lab. Then I came across a science project from the year before. A Van de Graff generator. For those not familiar, it is a static electricity generating device that throws a visible spark, in this case, about four inches. I fired it up and it still worked, but I was not happy with the spark. So, I souped it up. Now the spark was a good six inches and very, very visible with a loud "crack" when it arced. "Ghoulie would love it!" I thought.

Saturday slooowly rolled around and Bonner, Clyde Davis and I found ourselves once again outside the station's glass door rapping for entry. This time we were welcomed in. The attendant eyed the Van de Graff suspiciously, but showed us out into the studio where I set it up with Ghoulie's other diabolical equipment. I thought it looked great. Shades of the Frankenstein lab. It was bound to get me big kudos my ego reasoned. Ghoulie walked out onto the set and I showed it to him. He was delighted. The cameramen were readying their equipment as was the audio guy. Ghoulie turned on the Van de Graff for a test. Zapp! Zapp! Zapp! It came to life. The cameramen shrieked. The audio guy ripped off his earphones. The brilliant arc from the Van was burning the I.O. tube in the cameras and the zapping of the spark deafening the audio guy. Ghoulie snapped the Van off. No permanent damage but wow. What a start! Well, from then on the Van de Graff stayed SILENT in Ghoulie's lab. All agreed it looked good just sitting there. Nothing else was zapped but my ego. Later I made a few more benign pieces that would not destroy the station's equipment.

The weeks rolled on, Bonner dropped out but Clyde stayed on. We two became permanent assistants to Dr. Ghouman and even accompanied him to live events. Clyde and I are still fast friends even to this day. By the next autumn I had entered Lamar College. We were still doing the show but its ratings



Dr. Ghouman (Fred Mills) pulls a hand out of his doctor's bag or is it a hand bag?

were starting to drop. Finally the death knell rang and the show was canceled. It was devastating but inevitable I guess because



Fred Mills, our Ghoulie, had graduated and was leaving the area for a teaching job. We consoled ourselves with: "All good things come to an end." But in fact we missed doing the show terribly. So thaaat was that. Well, not exactly...

Fast forward to late summer 1964. It was the year I graduated from Lamar College. I had been accepted at the USC film school to take my Masters but decided I had enough of school. I wanted to make film now, not study it. So an idea hatched. I went to KPAC-TV in Port Arthur where five years before we had done **SHOCK THEATER**. We discussed the idea of creating a new show with a new host and show the latest Universal film package. I think it was called "**SON OF SHOCK**" but don't hold me to it. I do remember the films were of lesser quality than the original package but, hey, it was still horror.

There was a friend of mine from one of my drama classes, John May, who used to do a great Dr. Ghoultman impression. John and I got together and hammered out the new host we called Professor Headstone. I think I'd seen the name in a monster magazine as a kid, but again I'm not sure on this. (Dr. Headstone was the host of **MONSTERS AND THINGS #1** and **2** that appeared in 1959. You can still get the **SCARY MONSTERS Putrid Pulp Reprint** of both issues right here. —D. J. D) Never-the-less, Professor Headstone it was. We cobbled together a Victorian outfit for the Professor with long coat and top hat. Not wanting to look like Dr. Ghoultman's opening, we found an old turn of the century building in downtown Beaumont to use for the opening sequence. But, to save time in the studio, we decided to film the opening as a standard from week to week. With the trusty old *Firebird* music in the background, the Professor enters the building lobby lit by his lantern, crosses to the brass door elevator which slides open on his approach. He enters and the car descends into the building's dark depths. The camera moves in on the basement door which suddenly slides open on a musical stinger revealing the leering face of Professor Headstone. The quavering title **CHILLER** supers below him. Fade out. One sidenote here: we shot the film to look like the movies we were running: grainy, high key-lighting with almost a slow motion look.

Much of the show gags were reminiscent of **SHOCK**. We didn't want to copy, but we didn't want to drift to far away from a tried winner. One major difference is that the Professor had a bumbling assistant, played by Dave Russell, Jr., that he just referred to as "dummy" or "you dummy." This actually worked pretty well as it gave Headstone someone to play off



of. Well, we put our hearts into it, but alas, the audience wasn't there. After six episodes I was called into the station manager's office and told that they had to cancel the show. It seems that in that area of the country, the spooky show had run its course. So that really was thaaat.

Looking back I think my real mistake was trying to duplicate something terrific that was a product of its time. **SHOCK** was new, fresh and eminently well performed by the talented Fred Mills. We just couldn't pull off what he had created. Interestingly enough I see young filmmakers doing the same thing today. This whole outing should be a lesson to us. Create something of your own. Don't rehash or try to relive someone else's brainchild. It won't work. It will always be an "also-ran."

So with that bit of wisdom kiddies, I wish you all a fond adieu and—"good night out there...whatever you are."



J.D. Feigelson with the only surviving prop from the Professor Headstone show.

Muuahahahaha haaaaa...



Professor Headstone (John May).

SCARY 88!

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076

SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

Dennis...greetings.

Yesterday, I received issue #87 of SM. Another winner. A lot of love for Svengoolie. The "AMAZING" article looks nice. Thank you for publishing that.

Thinking about your future issue #100 (congrats in advance!), one idea is to have 10 people each contribute a list of "10 best of" articles, making a total of "the scary 100." Ideas could be 10 best scary movies, 10 best scary scenes, 10 best scary actors, 10 best monsters, 10 best film posters, 10 best scary toys, 10 best scary publications, 10 best horror hosts, 10 best scary books, and 10 scariest issues of SCARY MONSTERS!

MARK GLASSY

Dear Dennis,

Prior to this year I only knew of Svengoolie (Rich Koz) from reading about him, primarily in SCARY MONSTERS MAGAZINE. In July 2012, the MeTV network made its debut in my area as a digital subchannel (23.2) of KOKI channel 23 in Tulsa, Oklahoma. However, I was unaware of the station's arrival until around New Year's of 2013, and was ecstatic upon discovering the incredible lineup of classic shows being aired on MeTV.

On Saturday January 5, 2013 I finally joined the ranks of Svengoolie viewers as I watched the famed horror host's screening of **REVENGE OF THE CREATURE** (1955). I was immediately hooked, and have not missed a single Svengoolie broadcast since that day, having viewed it for a dozen consecutive Saturdays as I write this. I now look forward to spending my Saturday nights with Sven sketches, Sven-surround, the burg of Berwyn, a bird named Kerwyn (Sven's fowl sidekick) and flying rubber chickens galore! (Speaking of

REVENGE OF THE CREATURE, page 133 of SCARY MONSTERS #87 is the first I ever heard of **RETURN OF THE CREATURE**, a short amateur film parody of **REVENGE** produced at the same time, and starring Patricia Powers, who had a bit part with one line in **REVENGE OF THE CREATURE**. It sounds like an interesting relic!)

In an effort to enhance my Sven savvy, I have recently watched several of his earlier skits on the Internet, some from back when Rich Koz was Son of Svengoolie ("Berwyn-U!"), and others even further back to the days of the original Svengoolie who started it all, Jerry G. Bishop. Chicago should take pride as the city that produced Svengoolie, and in fact Chicago is also the birthplace of the MeTV network, which started on a local station there back in 2003.

From what I have seen Svengoolie shows an amazing array of horror and science fiction flicks, mostly from Universal, with

an occasional entry from Hammer or some other studio. Since going national via MeTV in April 2011, Svengoolie has arguably become the most famous regional horror host ever, with the possible exceptions of legendary pioneers Zacherley and Vampira and, many years later, Elvira, who became well-known in the 1980s.

I realize I have only been seeing Sven in reruns so far, as Rich Koz has been off for health reasons since November 2012, but all the shows are new to me, and a lot of fun. Hopefully the great Svengoolie will be back in front of the camera soon, donning his top hat and once again sharing film trivia and tidbits, telling jokes and fending off the slings and arrows of having rubber chickens tossed at him!

SCARY MONSTERS #87 is a fantastic and fitting tribute to Svengoolie, one of the last of the great horror hosts of yore. Even the fine thespian Mark Hamill and his family are Svengoolie fans! Mr. Hamill is a talented actor, and has been a champion of reading and collecting comic books in years past. He is someone I respect, and it was gracious of him to contribute his thoughts to the SCARY Sven issue. The issue is brimming with Svengoolie memories in the form of articles and letters, all framed by the fine cover artwork of Scary Terry Beatty and Dylan James Druktenis.

In addition to all the excellent Svengoolie coverage, I also enjoyed "**BUTCH PATRICK ENTERS THE HAUNTED GARAGE**" by Scott Uzzel. It's wonderful that Butch gave his time to such a worthy charitable cause there in Ohio. I was pleasantly surprised to learn that he has also teamed up with Louise Harrison, sister of the late George Harrison, to promote her "Keep Music Alive" campaign. I have been an avid Beatles fan since my teenage years in the early 1970s. Although the Fab Four never appeared on **THE MUNSTERS**, it was pretty cool when The Standells did a guest appearance ("Far Out Munster") in 1965 and performed the Beatles tune "I Want to Hold Your Hand." Young Eddie Munster was an enthusiastic Standells fan in the episode. The Standells went on to record the garage rock standard "Dirty Water" in 1966.

Thanks for a super Svengoolie issue. Stay Scary!
TIMOTHY WALTERS Muskogee, OK



Sven returned to the airwaves in April with new segments.



Dennis—

Thanks for the copies, and thanks for such a great issue! I'm promoting the hell out of it, and will be mentioning it in the Sven April Newsletter. (If you don't subscribe go to the Svengoolie website and subscribe for free to get the latest SCARE-NEWS from the man in the hat himself! —D.D.) I hope you've got someone to sell it at C2E2, since I'll be signing there on Saturday afternoon. (Sven made his first public appearance since October at C2E2 on April 27th.) Once we start doing mail segments again (probably mid-April) I'll definitely show it on the program!

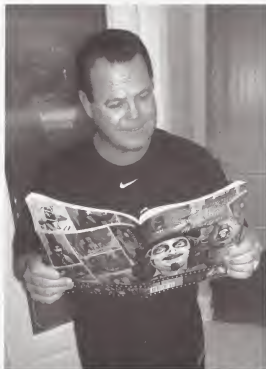
Just wondering—since a sentence in the Mark Hamill letter got cut off, and there was no photo credit for his picture (Chelsea Hamill)—any way you could toss that in your next issues, as a “correction” of something? I certainly realize that things can fall thru the cracks, but, since he was nice to provide the stuff, it might be good to do so, only if possible.

I also got—unsolicited—a photo from famous WWE commentator and wrestler “King” Jerry Lawler, saying he enjoyed it—and he even sent a photo of him reading it.

Thanks—

RICH (KOZ, Svengoolie)

WANTED! More Scary Readers Like:



“King” Jerry Lawler!

SCARY MONSTERS on the Stands!



Paul Goldblatt found both SCARY #87 and MONSTER MEMORIES #21 (SCARY #86) at the Barnes & Noble in East Northport, NY.

Scary Thanks go to Paul and Barnes & Noble! This photo was also shown and Paul's name was mentioned on the first new Svengoolie mail segment on April 20, 2013 during a showing of THE INVISIBLE WOMAN. Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!

Thanks! —D.J.D.

Hi Dennis,

Another great issue! Out here in Karloffornia we didn't get to see Svengoolie or the Son of very often, but Michael Monahan's GO WEST, YOUNG SVEN did a great job of telling the story! I had not been aware of the MeTV/KFTY-TV 50, 2011 Svengoolie appearances, but wish I had. Aside from the wonderful Svengoolie articles and letters, I also enjoyed Jerry “Scienti-film” Boyd's TRAPPED...IN THE CASTLE OF FRANKENSTEIN article. As the author of THE PHYLLIS FARKAS FAMOUS MONSTERS MYSTERY that appeared in SM #86, I wanted to answer a question in Paul “Lundy after Midnight's” reference to Ms. Farkas as the cover model on issue #1 of FM. The model's name was Marion Moore, and though a striking blond like Ms. Farkas, Ms. Moore was not Mr. Warren's girlfriend...er, girlfriend. Ms. Farkas never appeared on the cover of FM.

Dennis, I'm always looking forward to your next issue!
MARK PEETZ

Hello!

I'm 63 years old and would like to subscribe to the great SCARY MONSTERS MAGAZINE! Please send me the next 8 issues!

Loved the Svengoolie issue #87!

RICKY TINDALL Indianapolis, IN

Hi Dennis,

Really enjoying the Svengoolie tribute issue of SCARY MONSTERS. Gotta say—you are a master at publishing the best monster magazine out there. WAY out there.

GARY HAGEDON Ottumwa, IA

Continued on Page 126...



**TEENAGE
TERROR...**

**TEN THOUSAND
TIMES MORE
TERRIFYING...**

**THAN YOUR
MADDEST
NIGHTMARES...**

**"TEENAGERS
FROM OUTER
SPACE"**



ON A
FANTASTIC
RAY-GUN
RAMPAGE!



YOU'LL WATCH
THE WORLD
TREMBLE

IN THE
HORROR-GRIP
OF...



"TEENAGERS
FROM OUTER
SPACE"

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TEENAGERS FROM INNER SPACE

Article by Anthony Di Salvo

Interviews by Paul and Donna Parla

A low budget film. Picked up by a major studio and released on a double bill with the greatest monster in Japanese film history. It features the future Ronald McDonald. A long time cult favorite on late night TV. A favorite episode of the classic series **MYSTERY SCIENCE THEATER 3000**.

All interesting. But, no where near as interesting as the story behind the film. While the film is about mysteries of Outer Space, it is the Inner Space between two persons in particular that make this story fascinating some 50 years after its release.

Film directors have often used the gaze of the camera to act as an intermediary to project their own gaze upon a star. Think of Marlene Dietrich and Joseph Von Sternberg. Anna Karenina and Jean Luc Godard. Giulietta Masina and Federico Fellini. Add to that list Dawn Bender and Tom Graeff? Not exactly, for while Dawn Bender (credited as Dawn Anderson) is the female lead in **TEENAGERS FROM OUTER SPACE** and Tom Graeff, the Director. It was the male lead, Chuck Roberts, for whom Graeff's camera held center stage.

TEENAGERS FROM OUTER SPACE has a distinctive, if more than faintly ridiculous premise. A spaceship of aliens arrives on earth, not to conquer it, but to use it as a raising farm for its primary source of food—the dreaded Gargons. Once let loose on a suitable planet such as Earth (they are too dangerous to maintain on their own planet), the Gargons grow exponentially in a short period of time. Gargons have a resemblance to Lobsters. Of course, because they are played by ordinary supermarket tank Lobsters!

Sparky, a dog, stumbles upon the spaceship and the aliens immediately zap the mutt, instantly vaporizing it, leaving only a skeleton—and a dog tag. One of the aliens—Derek (David Love) believes that the dog tag must indicate a higher life on Earth, and that it would be wrong to let loose the evil Gargons. Even worse, Derek has been reading a heretical text that urges an overthrow of the rulers on their home planet. The Spaceship Captain (King Moody) and Thor (Bryan Grant) will have none of it, and radio back to their planet's leader (Gene Sterling) to report his insolence. Surprise! The Alien leader is Derek's dad! In the midst of this crisis Derek escapes. Thor is dispatched as Derek's "Terminator."

Derek follows the trail of Sparky's dog tag to his home and meets the pet's owners, and Betty and Gramps Morgan (Dawn Bender aka Dawn Anderson and Harvey B. Duun respectively). The Morgans just so happen to be looking for a boarder and take Derek in—alien costume and all. Thor is on the trail and vaporizes into skeletons anyone who gets in his way. Back by the spaceship, the Gargon is growing. Betty's friend Joe Rogers (Tom Graeff himself, billed as Tom Lockyear) is a newspaper man on the trail of the outer space mystery. While on the run, Derek and Betty fall for each other. Derek proclaims that even after he sends his alien compatriots back home and eradicates the "Gargon Terror" (the UK title for the film), he will remain on Earth, forever. "I shall make the earth my home. And, I shall never, never leave it," Derek confides.

After a pitched battle with Thor, Derek wrestles his ray gun away and wants to use it on the Gargon. Unfortunately, it has shorted out. Using high tension wires, Derek hot wires his weapon and zaps the

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They'll roast anybody in their path!

They blast the flesh off humans!

Teenagers from Outer Space

GIGANTIS THE FIRE MONSTER

Before a beautiful girl. One moment later a skeleton!

DAVE LOVE - DAWN ANDERSON - HARVEY B. DUUN - BRYAN GRANT - TOM LOCKYEAR

Gargon into crustacean heaven. Unfortunately, Derek's dad and Alien Leader has come down to Earth to see to it himself that the Gargon farming colonization plan continues. Derek tricks his father into believing that he has seen the wisdom of his Dad's plan and volunteers to personally guide the arriving fleet of spaceships full of Gargons to the earth. Instead, in an interstellar kamikaze act, Derek directs the ships to all crash together upon himself inside the spaceship. Derek has saved the earth from the Gargons.

Stumbling upon **TEENAGERS FROM OUTER SPACE** on the late late show you can see how most viewers would take the film for an inept low budget mess. Perhaps, the end title card "Released by Warner Bros." might have surprised a few (if the title card was on the print they saw at all). Others might have been struck by the curiously slightly off dialogue—both in prose and how it sounds from a technical standpoint.

But, the majority simply laughed the film off and remembered it for two images in particular: First, the little Dog (and later humans) being zapped by a ray gun, leaving only a skeleton. Secondly, the sight of the feared Gargon creature—a photographically enlarged common Lobster! Book length genre surveys usually just dismiss the film as a bomb or a turkey—if they mentioned it at all. Jeff Rovin's **A PICTORIAL HISTORY OF SCIENCE FICTION FILMS** (Citadel Press, 1975) is typical: "One of the five worst films ever made. The title says it all." Later, the infamous (and, often famously often inaccurate) Harry and Michael Medved book **THE GOLDEN TURKEY AWARDS** (Perigee, 1980) "nominated" it for The Most Ridiculous Monster in Screen History (it 'lost' to Ro-Man for **ROBOT MONSTER**, 1953); the Medveds apparently either hadn't seen the film, or hadn't for a long time, as they write that the audience "never get a chance to see" the Gargon—which you clearly do. Even if it's only as a badly superimposed black mass hovering over high tension poles. Such was film scholarship at the time, before the widespread advent of home video and the Internet.

Bill Warren with his seminal books, **KEEP WATCHING THE**

SKIES Volumes 1 and 2 (McFarland & Company, 1982 & 1986, respectively) finally put together some of the true story behind the making of the film. Warren discovered that Director Tom Graeff didn't just disappear after *TEENAGERS*, but had continued to peddle script ideas including one for another SF film, *ORF*. Graeff had even taken an ad out in *VARIETY* claiming the involvement of Robert Wise and Carl Reiner in the project. But, despite his efforts (and they were groundbreaking), Warren still only scratched the surface of this tale. At the end of the chapter on the film, Warren asks what became of Graeff. Unbeknownst to him, Graeff was already dead.

Paul and Donna Parla visited with King Moody at his home in 1989 and were the first to find out about a couple of revelations about *TEENAGERS FROM OUTER SPACE*—First, that during the course of filming the spacecraft scenes the camera accidentally captured the trail end of a plane crash in Pacoima. (See Sidebar Story) Second, that Tom Graeff and David Love were lovers. Parla mentioned the plane crash in a *COLLECTING HOLLYWOOD* magazine article by John "JJ" Johnson (Issue 4, 1993). But, matters of tact and taste dictated to Paul at the time, that the gay angle would remain unpublished.

In 1993 Jessie Lilley and the late Richard Valley collaborated on an article for *SCARLET STREET* in which the fact that David Love (nee Charles Robert Kaltenthaler, nicknamed Chuck by friends) played Derek in the film, and not Tom Graeff as had been rumored. Further, Ursula Hanson (aka Ursula Pearson) who appears in the film as a secretary, revealed in print that Love and Graeff were gay.

Over the years, more facts about Tom Graeff have emerged. In addition to the bizarre story of *ORF*, Graeff went through a religious conversion and even tried to have his name legally changed to "Jesus Christ II." Graeff took out ads in the *LA Times* and sold record albums with his sermons.

TEENAGERS FROM OUTER SPACE was not the only feature film Tom Graeff made, despite the longstanding belief that it was (Bill Warren does mention a short he directed, *TOAST TO OUR BROTHER*, 1952). Several years before *TEENAGERS*, Graeff made a feature length film *THE NOBLE EXPERIMENT*. Graeff screened *THE NOBLE EXPERIMENT* in 1955, but it was received poorly and wasn't distributed. The film was thought completely lost until a print was located in the basement of Austin McKinney and Lee Sroosnider's home, through the efforts of filmmaker Elie Schneider. McKinney was the camera man for Graeff on *TOAST TO OUR BROTHER* and *NOBLE EXPERIMENT*. The print is to be brought to the UCLA film archives for preservation and restoration. These efforts have also resulted in the preservation of *TOAST* as well as another short Graeff made with David Love—*ISLAND SUNRISE* (1954). (See reviews in sidebar) Graeff answered an ad from Orange Coast College and, with *TOAST* under his belt, made a similar film to *TOAST* called *THE ORANGE COAST COLLEGE STORY* (1954). Besides the coup of getting none other than Vincent Price to narrate, Graeff met David Love on the picture.

With some indie filmmaking under his belt, Tom Graeff met and worked as an assistant to Roger Corman on his B movie classic, *NOT OF THIS EARTH* (1957). Graeff even has a bit part as a parking attendant in the film. Perhaps inspired by Corman's work, Graeff began peddling a script then entitled, "*KILLERS FROM OUTER SPACE*" (unrelated to 1954's *KILLERS FROM SPACE* starring Peter Graves). Graeff set about raising the money independently and took our trade ads. Bryan Grant (see full interview below) was one of those who answered the ad and, with his then wife, Ursula Hansen, contributed \$5,000 to the production. Estimates of the film's budget range from \$10,000 to \$50,000, with \$14,000 being the most commonly referenced. Once incident during the production even landed it in the papers—legendary actress Gloria Swanson stumbled upon the Spaceship used in the film in the Bronson Caves/Griffith park area and reported it. The *Los Angeles Times* dispatched a reporter there only to find the harmless prop. (See the Bryan Grant interview for more!)

Upon completion, Graeff set about to sell the film to one of the major



The UK title for *TEENAGERS FROM OUTER SPACE* was **THE GARGON TERROR**.

independent distributors in Hollywood, including the distributor of *NOT OF THIS EARTH*, Allied Artists. But, Graeff was unable to consummate a deal with Allied or any other indie. Graeff wanted to call the film something less crass, such as *BOY FROM ANOTHER WORLD*, but, on the heels of *I WAS A TEENAGE FRANKENSTEIN* and *I WAS A TEENAGE WEREWOLF* (both 1957), it was finally dubbed *TEENAGERS FROM OUTER SPACE*. Of course, no actual teenagers appear in the main cast.

Warner Brothers acquired the film because it was part of a double feature with the first sequel to the hit film, *GODZILLA* (1954). Producers Paul Schrieber and Edmund Goldman bought *GODZILLA RAIDS AGAIN* (1955, Japan) and re-titled it *GIGANTIS THE FIRE MONSTER* (U.S., 1959). They purchased *TEENAGERS* from Tom Graeff for a pittance of a sum. Warner Brothers never owned the films, they just distributed them. Perhaps put off by the ultra low budget nature of *TEENAGERS*, Warner Brothers purposefully decided NOT to place their famous WB shield on the front of the film, preferring a much more low key "Released by Warner Bros." at the tail. No shield, no ballyhoo. After the double feature release which earned the studio many times its original investment, Schrieber and Goldman retained the rights to the two films, but failed to renew the copyrights, which is why there are so many versions of the film on home video. Wade Williams owns the negative and has even made a 16mm print of *TEENAGERS*.

The reviews were, in the main, harsh and dismissive. *VARIETY*'s June 2, 1959 review by 'Ron' is oft-cited for the quote, "While Graeff may not have made a good picture, he has made an interesting one that

every now and again smacks of brilliance." The "brilliance" remark is lessened when one checks out the full review which also notes that (the film) "is inescapably inept" and "More likely to elicit shrieks of amusement than horror." After the poor reception of **TEENAGERS FROM OUTER SPACE**, Graeff's life apparently spun out of control as evinced by the Jesus Christ II and **ORF** tales. Still, he managed to procure one more legit job in Hollywood, as the editor on David Hewitt's **THE WIZARD OF MARS** (1965). (See the interview with David Hewitt below!) After that, Graeff struggled in both his personal and professional life. He committed suicide by asphyxiation in an automobile on December 19, 1970 in La Mesa California outside San Diego.

David Love has completely disappeared.

TEENAGERS and Tom Graeff continue to spark interest. Paul Parla first tracked down King Moody in 1989 and found out about the link to the plane crash and the true relationship between Graeff and Love. He has also interviewed Bryan Grant, Ross Evans and David Hewitt for this article. In 2009, the (now defunct) *L.A. CITY BEAT* ran a cover story on Graeff and the aforementioned Elle Schneider in its production of a feature length documentary film entitled, **THE BOY FROM OUT OF THIS WORLD**. (See sidebar interviews with Tushinski and Schneider!)

On Sunday May 17, 2009, UCLA in cooperation with Outfest held a rare screening of Tom Graeff's personal 16mm print of **TEENAGERS FROM OUTER SPACE**. Also on the bill were BetaSP conversions of Graeff's prints of **TOAST TO OUR BROTHER** and **ISLAND SUNRISE**. Jim Tushinski introduced the screenings and did a Q&A afterwards. Austin McKinney and Lee Strosnider attended. (See reviews in the sidebar!)

BRYAN GRANT

BRYAN GRANT plays Thor in the film, the Alien who's single-minded mission is to track down Derek, **TERMINATOR** style. Born in Ipswich England, he was born Bryan Geoffrey Pearson. Paul and Donna Parla recently contacted Grant for this interview.

Q: When and where were you born?

GRANT: I was born November 19th 1931 in Ipswich, England.

What inspired you to come to America and into films?

At the beginning of WWII, which started in September 1939—not in December 1941 as most Americans seem to think—a distant aunt of my mother's in Philadelphia P.A., wrote and asked if I could be evacuated to the U.S. My brother, who was still a small baby, was too young, but they were accepting children who were old enough to travel without parents.

Being almost eight years old, I was able to understand the implications and was very eager to go but Mum was dead against it and fortunately so, as the ship that I would have been aboard was torpedoed with the loss of, I believe, 300 or more children. Since civilian mail was still flowing out of the U.S. to Europe, we received several packages of chocolate, gum etc. which whetted my childish appetite and conjured up visions of a vast candyland!

This dream of America, fueled by the many American films that we saw, plus magazines like *LIFE* with the fabulous colored advertisements, never left me and was given even greater emphasis when we entertained U.S. airmen at our large home near one of the bases. To this day, I can see Pfc. Floyd Cones and Sgt. Irvin Smith on their large bicycles, pedaling down the lane with knapsacks brimming with purloined cans of dried eggs, sugar, coffee, butter etc. from the base, hanging from the handlebars.

After graduating from Framingham College at an early age, I had a couple of interesting but dead end jobs, one as an assistant research physicist at a plastic factory, but my dream was to go to sea. This led to my enrolling at Colwyn Bay Wireless College in Wales, to train as a radio officer. In the normal course of events, after graduation, I would have been assigned as the 5th or 6th radio officer on a passenger liner, like the Queen Mary and then, after gaining experience, been sent off to the China Sea or somewhere on a tramp steamer until I worked my



Bryan Grant played Thor in **TEENAGERS FROM OUTER SPACE**. The alien who's single-minded mission is to track down Derek (David Love). **TERMINATOR** style.

way back up the line. This sounded very romantic to me but my dreams were shattered when, after joining the Radio Officer's Union, I was informed that, due to the massive influx of trained R/T operators coming out of the armed services, I would probably have to wait several years before getting assigned to a ship.

I left the College to go home for the Christmas holidays, traveling by train to Ipswich in my naval uniform, somewhat hung over after several beers at Colwyn Bay with other students, to arrive to find it pouring down rain. I don't remember why, but I had not called my parents to pick me up so I decided to walk into town, which proved to be a turning point in my life when a car stopped and asked if I would like a lift.

Briefly, the driver turned out to be a famous naval architect who took pity on this sodden naval officer trudging in the rain, invited me to go sailing any time I liked and, eventually, told me that one of his great friends was Dirk Bogarde and would I like to meet him! THAT is where the acting bug bit me!

Dirk, or 'Pip' as my friend called him, asked me if I had ever thought about taking up the acting profession as he felt that I had great potential, but that it would take a lot of hard work and only the really dedicated people ever survived to become successful. I told him that I thought I could do it and he suggested that I get in touch with my local repertory theatre in Ipswich—one of the top reps in the country, called the Ipswich Arts Theatre—and see if they would take me on a student/apprentice. They did, and I spent a year there, learning the business, setting up scenery, working the sound effects machine, understudying actors and, eventually getting small, then larger parts.

After a year, I went to the Director and asked him if I could now be put on the payroll, perhaps at Five pounds a week, which greatly amused him and he gently told me that I was dreaming. This infuriated me and I immediately bought a copy of *The Stage*, a trade newspaper, and answered an ad for a Young Leading Man—I was 18—for a repertory theatre in Blythe, Northumberland—near Wales—sending a picture and stating that I was at Ipswich Arts Theatre. A few days later, I had an answer, accepting my application, enclosing a railway ticket to Blythe and a contract for eight pounds a week!!

I played many roles at the Theatre Royal in Blythe, from young men to aging colonels, and then I went to London for a day and signed up with an agent. To my surprise, a few days later, I received a telegram telling me to return to London ASAP for an interview which I did. It turned out that they were casting for a West End revival of "Charley's Aunt" and needed to find an actor to play Charley, the second lead! I had breakfast with the Producer/Director, who was the son of the author of the play, read the part and returned to Blythe that afternoon as I was working that night. Frankly, I thought that I would never hear from them again, particularly as they said that the youngest actor to

ever play the part of an Oxford undergraduate was about 40—I told them I was 23, but actually was not even 21—so, imagine my surprise when I received a telegram from my agent offering me the run of the play contract at the magnificent sum, to me, of 40 pounds per week. During the run of the play, my leading lady and I fell for each other. She was the daughter of a famous author, Ernest Dudley, who along with his wife, controlled Susan and had plans to keep her on a short leash. Needless to say, they were less than thrilled with I announced my intentions of marrying her and they did, in the end, break us up. In the meantime I had done quite well in the theatre, playing at the Arts Theatre and the Duke of Yorks, as well as having a running role in a successful TV series called KALEIDOSCOPE (circa 1952), but losing Susan put me over the edge, in fact made me contemplate suicide. Fortunately, I had very dear friends in London who helped me through that patch, but I couldn't bear the thought of living in the same city and working in the same field as my ex-flanée, as we were bound to run into each other. The solution to that was to leave the country so I went to the Holland America Line office in London and booked passage on the Maasdam.

That brings me, rather long-winded, I'm afraid, to my arrival in New York on October 22nd 1952. We disembarked the Maasdam in New Jersey after a nine day crossing, then went straight to the address in Brooklyn where I had booked a room on the top floor of a walkup converted house, small but clean.

You arrived in New York in 1952. Why the shift to California?

I checked with the contacts my London agent had given me, all dead ends as the Fall shows had been cast, then wound up with an interview with General Sarnoff (David Sarnoff), at the time President of NBC. He advised me, since I had a lot of experience in TV, both acting and production, with BBC in London, to head for California where TV was in its infancy and very few people had experience in the field. Great advice, except that would put me 3,000 miles further from New York, my escape route if I had to return to the UK, and with only \$300 to my name.

Please tell of how you wound up at Prince Matchabelli. What was your impression of the place?

I wound up with Prince Matchabelli, at the time one of the top fragrance houses in the States, by answering an ad in the paper, "Young man, college graduate, willing to travel etc." I stayed with them from December 1952 until July 1955, one of the top two sales people in the company, when I left to get married to a girl I had met in Florida. We drove all the way to California in a Chevrolet hardtop, the same one that appears in the TEENAGERS movie. (This is the very car that Joe [Graeff] drives in the film.)



What was your first introduction to the script/story for TEENAGERS FROM OUTER SPACE and what did you think of it?

At that point, I had no intention of getting back into the rat race of show business, I had no contacts in Hollywood, and I planned to go

"TEENAGERS FROM OUTER SPACE"



Presented by
TOPAZ FILM CORP.

back into sales which I found difficult so we were living on the money I had saved at Prince. At some point, my wife dug through a trunk that contained all my worldly possessions, that had been traveling with me all over the mid-West, and hauled out a bunch of theatre programs, posters, publicity pictures etc. from London. Her mouth literally fell open as she had no idea that I was previously an actor! She insisted, against my better judgement, that I get an agent and start looking for work in television and films, which led to my answering the ad that Tom Graeff had placed for actor/investors in his film.

What were your first impressions of him?

Both my wife and I were quite struck by the man. His knowledge of the film business, and his obvious desire to make a good movie. I was induced to invest \$5,000 in his venture, based on the fact that I would have a leading role and some control over the project—quite a lot of money in that day and age.

Tom and his friend, whom we knew as David Love, lived together in an apartment—over a garage as I recollect. Although I don't remember in what area. It didn't occur to me at least, that they were anything more than friends and fellow movie makers. In the London theater I had been closely associated with many actors and directors who were homosexual, and successfully avoided several embarrassing episodes, including almost losing my role in CHARLEY'S AUNT by evading the clutches of the Director!

Did you have any input with the story while working with Tom?

Before agreeing to invest in the film, I had a copy of the TEENAGERS script to study. I found the dialogue somewhat stilted, but, in the science fiction genre, it seemed appropriate. At the time, I didn't know of Tom's method of pre-recording the dialogue and then lip-synching while acting—the complete reversal of the standard procedure. This made things very difficult as, once the recording was made, there was no way to change anything—infections, body movements etc., making the stilted dialogue even more so.

I had very little to do with the storyline, although I did suggest we name the film OUT OF THIS WORLD or something a little less corny than TEENAGERS FROM OUTER SPACE. Particularly since the main characters were obviously well past that age! I was 25 at the time. There was an alternative title page shot and it is in the DVD that I got from NetFlix—but never used.

The film must have begun shooting in late 1956 because the Gloria Swanson flying saucer incident hit the LA TIMES in January of 1957. Someone told the police the saucer had been left there by the film crew who was shooting a movie, 'a few months ago.' This would put production of the film in late 1956. What do you remember about the production?

All I remember about the Swanson incident was reading about it in the paper and having a good laugh! My memories of the production were of endless rehearsals and eventual recordings at Gene Sterling's huge house in the Hollywood Hills—reputed to have once belonged to Theda Bara. The costumes and props were quite basic, but ingenious. The uniforms were blue overalls, the belt buckles made of small pic-

tins and lots of duct tape was used! Being somewhat blond, Tom decided that I didn't look like a typical bad guy, so he decided, much against my will, to dye my hair black. This was bad enough, but when I washed my hair it turned a bilious sort of green and stayed that way for some time, not too good for interviews and auditions! The ray gun, which was never found later, was a child's toy that Tom very cleverly fitted with a small mirror for the skeleton shots. This meant being able to direct a beam of light onto it at exactly the right angle to reflect the camera lens. I don't remember where he got the skeleton, but, in the swimming pool scene, a lot of dry ice was used to make the "smoke" when the skeleton fell in.

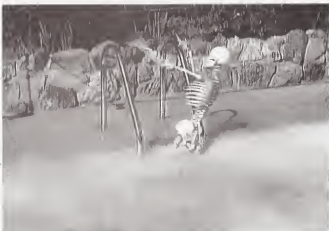


We shot all over the place, never getting permits for any of it. Grandpa's house belonged to a little old lady whom Tom approached while we waited outside, he told her we were UCLA film students working on a project and she was delighted to let us use her house! The cars used belonged to myself, Helen Sage (Nurse Morse in the film) and anyone else who owned one, I don't know where Tom got the one we crashed in the canyon, and which may still be there as we had no way to get it back up.

Another interesting event during the filming was the plane crash. When you heard the crash, wasn't it you who told Graeff to point the camera up to the crash site?

I caught a glimpse of a flash in the sky, there was no sound at that point. I immediately told Tom to stop filming and try to get whatever it was up there, then we saw the debris from the two planes falling. Your role as Thor could be easily labeled as the 'original' TERMINATOR. You are what THE TERMINATOR (1984) was in the 1980's. What is your feeling on this parallel?

I don't think Anamold would be amused!! I guess I do (see the parallel), it's just that Arnold S. had a lot more fireworks and destructive goodies than I did with my little disintegrator! As a stage trained actor, I played Thor as a ruthless, one track minded killer, which the script called for. In the readings, and subsequent recording of the dialogue, it seemed to work well but I must confess to feeling somewhat restricted in my movements and facial



expressions when actually shooting the scenes, since I had to match the previously recorded dialogue. Of course I realize that you weren't implying that the film stole our plot, and I was kidding about Arnold S. not liking being compared to me, or vice versa!!

In a 1993 issue of SCARLET STREET they published an article about the film which includes an interview with yourself and Ursula Hansen (who plays Hilda). You said you never read the finished piece until I provided you with it. After reading the article, do you have any comments?

I was quoted correctly but there are some errors in it. For one thing Ursula was completely wrong in saying that Tom never repaid the investment. As I told you, the day after receiving a letter from my attorney, which cost me 33% of any monies received, the two of them showed up at our apartment on Larnabee Street with a check for the full amount. Of course, there was never any return from the profits and none of the actors were ever paid OR got a copy of the film as promised.

Unfortunately, Ursula took it upon herself to give the impression that she was hugely involved in the productions, which was not the case at all. She came along on some of the shoots and was involved with Tom and David socially when we went to dinner with them a couple of times, but certainly played no part in the production other than having a couple of lines at one point.

Was the spaceship built for the film?

The capsule for the film was, I think, obtained already made from either a junkyard or prop shop.

What do you remember about seeing the film for the first time?

There was a premiere showing of the film, don't remember which theater. I was never involved in the selling of the film. It was when we heard that Tom had sold it for \$50,000, at least \$500,000 in today's money, that the lawsuit was instigated. My honest opinion of TEENAGERS FROM OUTER SPACE? Almost the quality of a Roger Corman low budget flick, made under very difficult circumstances, with very limited resources and, in some instances, non-professional actors. It is, like THE ROCKY HORROR PICTURE SHOW (1975), a minor cult film with an amazing number of people across the globe who love it.

Did you and Tom remain friends after the picture finished? Were you there in the latter years when Tom started 'losing it'?

I remained friendly with Tom and Chuck (David Love) for quite a while, during the time that Tom was trying to sell the film. Then, after he was forced to pay back the \$5,000 I had invested and refused to pay more, the relationship was over.

I was still there when Tom went off the deep end, in fact I am sure that, somewhere in the archives there is a full page ad from the LA

TIMES, announcing that he was Jesus Christ and that there would be a public appearance at some church. I have no idea what happened to Chuck, I also didn't know that he had disappeared. The plot thickens, why did Tom kill himself, could it be that he had something to do with the disappearance?

What do you recall about your other cast members?

Dawn Anderson (aka Dawn Bender; she plays Betty Morgan) was a very sweet girl and Ursula and I became quite close to her and her

then husband. She was a permanent character on the radio serial ONE MAN'S FAMILY, which is why she didn't want to use her real name. Harvey Dunn (Gramps in the film) was a jovial old soul, always had a peach-faced lovebird on his shoulder while not shooting. Sonia Torgeson was cast because she was a typical, blonde, California girl. I don't know if she ever did anything before or after TEENAGERS (Sonia played Alice Woodward in TEENAGERS and did appear in a few more projects including an episode of ALFRED HITCHCOCK PRESENTS).

Gene Henderson (credited as Gene Sterling) was a character, lived with his mother and a friend, whose name I don't recall although the name Regis comes to mind. He was very nice and had a great sense of humor. I remember his telling a great story about having Xmas music on tape, that was piped outside and he had it on a timer I think. Anyway, there was glitch and the tape started at 4 am one morning, blaring "Joy to the World" at full blast and waking the entire neighborhood.

Overall, is TEENAGERS a pleasant memory for you? Any final impressions?

It was a fun experience making the movie. I don't know if you would call it "pleasant," it was just a job that I was also financing. It obviously did nothing for my career, either good or bad. Later, I did fairly well in TV but never did make a major film, although I had several friends in the business who tried to help me at the studios, Roger Moore and his then wife Dorothy Squires were great pals.

ROSS EVANS

ROSS EVANS plays a school janitor in the film (credited as Horst Ehrhardt). Evans went on to do episodes of such series as MOONLIGHTING, SEINFELD and the new TWILIGHT ZONE. He also appeared in the big screen spinoff of GET SMART, THE NUDE BOMB (1980).

Q: Do you recall TEENAGERS FROM OUTER SPACE?

EVANS: TEENAGERS FROM OUTER SPACE! Good God! That was an interesting period of my life. What was I then, 35? That was 50 years ago! I still get twitted about the picture, when friends see it on my "resume" on IMDb! I remember it! And, I still get mad about the fact that the director didn't even use my voice which has lasted better than did Les Tremayne's—The most romantic voice on radio in the 30s and 40s!

How did you get involved in the film?

Well, really there is not much to tell. A few months prior to filming this "masterpiece," I met Bryan Pearson (credited as Bryan Grant) during the shoot of a television show. I have even forgotten which anthology it was, I believe it was a MATINEE THEATER (1955-1958) which was always broadcast live at noon every weekday. Some of the actors in that segment were Michael Pate, Norman Fell and David Opatoshu. We, Bryan and I, were a couple of German officers.

The two of us struck up a very friendly relationship, his wife, Ulli (Ursula Hansen), happened to be German, as my background was, and we began visitations at each others homes. One day Bryan mentioned that he was doing the lead in a Sci-fi movie, and they needed someone to play the part of the janitor. This role had already been done by someone else, but the director felt he was not right for the role. I was offered a small amount of money for coming in, and he wanted to retain the voice of the previous actor, so I agreed.

How did the shooting of your scene go?

The scene was shot in a small observatory on the campus of Cal Tech. They put a gruesome—it was UGLY!—wig on my head, and we shot the scene. I truly remember very little about it. Only that Ulli, Bryan's wife, played the part of the nurse. When I put my "career" on hold because of my children entering my life, I went back to being a Cosmetic Chemist. As you are probably aware, Bryan and Ulli divorced in the early '60s and later, when I took on the position of West Coast Sales director for an international fragrance house, she became my secretary for a couple of years. Ulli was a lovely lady, but sadly she died last year of cancer. (She passed away in 2006, and is the author of the 2004 book, *Surviving the Judas Factor: A Childhood*



Entombed in Nazi Germany under the name Ursula Bellah.) I knew no one else in the film, but I do know that the technique Tom used for changing the bodies into skeletons was quite unique at the time.

Needless to say—I did not get paid, and I don't believe anyone else did. As I recall, the entire budget for the movie was under \$50,000. Wish I could tell you more but that, to an 85 year old mind, is not too bad. Luckily, I was living on Hyperion street in L.A. so it was fairly easy to get to Cal Tech since I was doing a lot of shows at the Pasadena Playhouse at the time.

Any thoughts on Tom Graef?

I saw Tom for maybe a couple of days. Easy to work with. Told me what he wanted and it was done. I never to my knowledge met David Love, and knew nothing about their intimate relationship. Being "straight" and unconcerned about anyone else's sex life, I was completely oblivious to what may have been going on there.

BILL DeLAND

BILL DeLAND plays the alien Saul in TEENAGERS FROM OUTER SPACE. After TEENAGERS, DeLand continued to appear on TV with guest appearances on such programs as ISIS, CHEERS, DAYS OF OUR LIVES and KNOT'S LANDING. TV movies such as THE DREAMER OF OZ (1990), plus several commercials. DeLand was active on stage as well. Recently, Paul and Donna Parla contacted DeLand and conducted this interview by email.

Q: How did you get involved with TEENAGERS FROM OUTER SPACE?

DeLAND: As I remember, I was brought into the project through my involvement with the Estelle Harman Workshop (the famed Estelle Harman Actor's Workshop in Los Angeles. She passed away in 1995.) I do not recall any audition. But, apparently I passed, since I was cast.



What was your impression of Tom Graeff?

My blurred recollection of Tom Graeff was that of a serious, stern, no-nonsense, rather humorless type of guy who's one apparent favorite was David. I recalled his name to be Love? He favored David, but also picked on him quite frequently. This might have been evidence of an off-work relationship which some of us might have raised our eyebrows to. My recollection of David is that he was miscast as a love interest. As to whether Tom and he were lovers or homosexuals, my experience and awareness was somewhat naïve at the time. Since then, I had a coming out as far as education and experience in those matters. Apparently, the casting couch was alive and well regarding TEENAGERS, as with much of the underground and above-ground movie-making at the time. I never imbibed—or was asked to. I never became close or “buddy-buddy” with either Tom or David.

Do you remember how the sound was recorded during filming?

Since I was new to movie-making, I don't recall judging the “odd” reversal of the voice-over method. I do remember recording my lines in the basement of a house and then having to mimic them on the Bronson Canyon set, and that it was very difficult to do. Perhaps, here I do remember an agitated and demanding Tom as director wanting us to perfectly mouth or utter the words in sync with the recording. That, of course, contributed to the rather unnatural sound of the dialogue—which seems to work, since we were aliens. Only later, when I did do some professional voice-over and over-dubbing did I realize Tom's way was unconventional and seldom used.

Did you stay in contact with anyone involved with the film after it wrapped?

After the shoot, except for the preview at a local movie house—I forget exactly which theater—in Hollywood that my wife and I attended, I don't recall any meetings with anyone from TEENAGERS, except for Jim Conklin who became a friend later primarily due to his working at the music center. Jim and I also had several mutual friends. (James Conklin played Professor Simpson in TEENAGERS.)

Any other contract with Tom Graeff after filming?

No. The one exception was sometime after when my wife—who had an eye for any local scintillating items in the paper—read that Tom had a new role as the second coming of Christ or some...messiah! The news tidbit evidently read he was appearing at a House of Worship on Hollywood Boulevard—between LaBrea and Fairfax Avenues. We drove down the hill to see him pontificating—standing on the steps of this religious structure. There was a crowd, cameras were popping, local television news people were covering the event. We were entertained and amused, and as I recall. We were respectful but made no connection with him. We crossed it off as another mini-adventure of Hollywood craziness that we were on the fringes of. However, a couple of years later, while my wife was divorcing me, Tom Graeff's name again emerged. In a court of law at the downtown Los Angeles courthouse, in one of her many attempts to discredit me, she used this occasion of Tom's Christ-like behavior with me as if I was one of his disciples. It was brought into evidence.

Any other TEENAGERS memories?

Some twenty or so years later, I got a letter from my younger son, Michael. He was born about the time of the shoot of TEENAGERS. He was in Paris on a sabbatical from college, telling me that he was in an underground café watching movies when he looks up to the movie screen and sees me. “Hey, that's my dad!!!”, he yells out. He had never seen, or probably heard of, the movie and my connection to it. Some years after this Michael, who then and now lives in Thailand, came across a DVD of TEENAGERS by Sinister Cinema and sent me a copy. (Sinister and many other DVD companies continue to list TEENAGERS in their catalogs, since it is in Public Domain in the U.S.) It's one I had never had. It seems the film is a cult favorite in Thailand and appears quite frequently.

DAVID HEWITT

DAVID L. HEWITT specializes in special effects on such films as **THE TIME TRAVELERS** (1964), **HORROR OF THE BLOOD MONSTERS** (1970), **SUPERMAN IV: THE QUEST FOR PEACE** (1987), **WILLOW** (1988), Wes Craven's **SHOCKER** (1989), **TERMINATOR II** (1991) and Philip Noyce's acclaimed **RABBIT PROOF FENCE** (2002). He owns Hollywood Optical Systems, Inc., a leading effects company. Hewitt has produced and directed such films as **MONSTERS CRASH THE PAJAMA PARTY** (1965), **THE GIRLS FROM THUNDER STRIP** (1966), **GALLERY OF HORRORS** (1967), **JOURNEY TO THE CENTER OF TIME** (1967), and **THE MIGHTY GORGA** (1969). Hewitt hired Tom Graeff to edit his directing debut, 1965's **THE WIZARD OF MARS**. (Thanks to Larry Fultz, Jr. for putting us in touch with David Hewitt for this exclusive interview.)

Q: How did you meet Tom Graeff?

HEWITT: Principal photography was completed on THE WIZARD OF MARS and I was looking for an editor to work with. Austin McKinney who was my Director of Photography suggested I ask Lee Strosmider. Lee as an associate of Austin's who was active in film production and equipment rentals. Lee was very helpful and recommended I talk to Tom Graeff. Lee told me Tom had produced and directed his own feature—TEENAGERS FROM OUTER SPACE. I was familiar with the film and thought it was a great low-budget sci-fi film. I had heard that Tom had a unique production style and was a one man production company.

How did the meeting go?

Tom and I had lunch together and talked about the challenges of making pictures on next-to-nothing budgets. Tom explained how he shot scenes for TEENAGERS FROM OUTER SPACE. He would assemble his actors in a quiet room and record the dialogue for a scene. Tom also played a main character in his film (Joe Rogers). Later on location Tom would block out a scene positioning his camera, an noisy old 35mm Bell & Howell Eyemo (Eyemo's are noted for their small size and durability. Often used in documentary and stunt sequences, and hence not particularly useful when recording synch sound.) The camera and recorder were connected to a foot switch. When Tom was ready to shoot the scene he would step in front of the camera as a member of the cast and step on the foot switch. The camera would roll and they would lip sync to the prerecorded track.

Did you talk Special Effects?

Yes. Tom's approach to the film's special effects were very inventive, as he told me. The death ray from the alien's ray gun was created by reflecting the sun's rays into the camera lens by a mirror placed in the barrel of the gun. The strange creatures from the space ship were actually crawfish Tom caught out of a small stream in Fendell Park (part of Griffith Park in Hollywood). The crawfish were placed on a sheet of glass and pulled across by a thread. I was very impressed. We made an agreement and Tom signed on as the picture editor.

How did the editing process go with Tom?

We cut the picture in a small converted guest house in Santa Monica, California. Tom liked to work into the night. We would meet in the morning and review the previous night's work. Tom had a lot of creative input and I was grateful for his help. Everything went smoothly with Tom's cutting with the exception of occasional changes requested by the Music and Effects Editor, Frank Allison Coe (Coe would later do sound work and even wrote the lyrics to the title song from the notorious WESTWORLD [1973] adult film knockoff, SEX WORLD [1978] amongst other credits.) Frank would refer to Tom as Tom GRIEF. But, it always worked itself out without any problems. I was sorry to learn in later years that Tom had committed suicide. I did not know Tom outside of the cutting room. Tom was always very professional, positive and upbeat. It was a pleasure to work with him.

Reviews of TEENAGERS FROM OUTER SPACE, TOAST TO OUR BROTHER and ISLAND SUNRISE

by Anthony Di Salvo

According to Jim Tushinski, Tom Graeff was a struggling student at UCLA in real danger of not even graduating. But, he made TOAST TO OUR BROTHER, and its positive reception carried him to a diploma. Watching the film almost 60 years later, you can see why. It is charming, well-made and entertaining short film. Running 23 minutes and filmed in 16mm color by Austin McKinney (who must share credit for some innovative camera work), TOAST is both heartfelt and yet wry reflection on Fraternity life on the UCLA campus.

Graeff himself plays the lead role as a college student who joins a fraternity and makes his way through four years of university life with the help and support of his fellow members. Narrated in flashback by a statue that is constructed with Graeff himself as the model (!), the film co-stars future GENERAL HOSPITAL star Rachel Ames (billed as Judith Ames) as his girlfriend. But, the real coup was to get actor

RIALTO NOW PLAYING

Teenage Hoodlums from Another World on a Horrendous Ray-Gun Rampage!



"TEENAGERS FROM OUTER SPACE"



Before—a beautiful girl. One moment later—a skeleton!

Joe E. Brown (SOME LIKE IT HOT, 1959), to play an elder frat member who gives the toast at an end of the year dinner. Some might dismiss the short as 'dated,' but it remains a charming and enjoyable slice of history. And, far more enjoyable than the vast majority of institutional shorts we were all subjected to in school.

After meeting David Love on his follow-up film, THE ORANGE COAST COLLEGE STORY, Graeff made what was, in many ways, a show reel for Love, ISLAND SUNRISE. Graeff used the name Tom Lockyear as Director, as he later would as an actor on TEENAGERS. Again according to Tushinski, ISLAND was shown accompanied by the 50s tune, "Ebb Tide." "Ebb Tide" was written by Carl Sigman and Robert Maxwell in 1953. The song was performed by Frank Chacksfield & His Orchestra as an instrumental and was a huge success. Later versions were performed by The Platters, The Righteous Brothers, Frank Sinatra and Henry Mancini among many others. For the UCLA screening, Tushinski added a version by the electronic alternative band Ensurge that was recorded in 2003 for their CD, "Other People's Songs." This is only appropriate as Ensurge is an iconic band in the gay community.

ISLAND SUNRISE itself is an arty four-minute 16mm color film. One could almost mistake it for an extract, but it does have a certain haunting quality. After showing David Love walking along an island he dives into the sea and is swept away by the tide. Over time, he washes away with the 'Ebb Tide.' Seeing the film totally silent (as it was shot) would be just as a well-shot home movie, but with the addition of the song (whatever version), does give it more texture and emotion. The lyrics can be taken as Graeff's own vis a vis Love, particularly this passage: "At last we're face to face. And as we kiss through an embrace I can tell, I can feel. You are love, you are real. Really mine."

After making the failed feature film NOBLE EXPERIMENT and working with Roger Corman, Tom Graeff embarked on TEENAGERS FROM OUTER SPACE. Despite being a voracious viewer of SF film, it wasn't until MYSTERY SCIENCE THEATER 3000 that I personally encountered TEENAGERS. After a few minutes, I turned it off, wanting to experience the film on its own, sans wisecracks (the MST folks are often brilliant, but it's not the preferred way of watching a film for the first time in many instances). Still, I never got the opportunity to see TEENAGERS. I had the DVD and

was ready to watch it in conjunction with Paul Parla's interviews, but held off once I found out about the UCLA screening (originally scheduled for February 22nd, but moved once they realized it was going to be on opposite that year's Academy Awards!). So, believe it or not, I came to this screening as a **TEENAGERS** "virgin."

In many ways, **TEENAGERS** is a typical low budget 50s SF film—a silly main plot, stock characters and situations, less than fully realized special effects, stilted dialogue, occasionally amateurish acting and production values etc... The plot (detailed in the main article) certainly has risible elements—growing farm animals on a distant planet—but, there are several elements which do stand apart from the pack.

The first inkling of this is the scene where Derek (David Love) is "introduced" to the humans in the small town. It consists of angled shots of a group of small playground kids just staring up at the spaceman—and Derek staring back down at them. Wordless, but oddly affecting. A stranger in a strange land. Now, the machinations of how Derek and Betty (Dawn Bender) end up together and staying in the home with Gramps (Harvey B. Dunn) can't really be defended as anything less than improbable, but it moves the plot along. For it is the Derek-Betty relationship which is truly the core of the film. Leaving aside questions of interspecies compatibility, **TEENAGERS** is unique for the era of presenting this as a plausible, caring relationship (Compare this to the **MARS NEEDS WOMEN** (1967), **MYSTERIANS** (1957), **I MARRIED A MONSTER FROM OUTER SPACE** (1958) scenarios of aliens mating with humans as conquest and domination stories). Betty shows off Derek to her friends including a sprightly Alice (Sonia Torgeson), unwittingly involving them in Thor's (Bryan Grant) pursuit of the escaped Derek.

Thor's pursuit of Derek isn't all that interesting in itself—just one Alien tracking down another—but Thor's ruthlessness is pretty bracing for the time. Literally a 'Terminator,' Thor simply shoots anyone in his path, resulting in a trail of skeletons that the local authorities and Betty's newspaper reporter/sort of boyfriend Joe Rogers (Tom Graeff) can't ignore (not to mention the reports of flying saucers in the hills).

Thor's pursuit results in a shootout at City Hall—and also, a hilarious unintentional bit of humor. During the shootout, Betty looks to protect her Grandfather, as she sees him, "trying to cross the street." Cut to Gramps looking utterly befuddled as if suddenly stricken by Alzheimer's. Never mind that Gramps has seemed altogether with it the rest of the film. Bits like this and the enlarged Lobster as Gargon scenes, provide the fodder for the MST crowd. Fine, but look deeper and you see more examples of Graeff's filmmaking capabilities.

As the Gargon and alien attack panic hits the town, Graeff cuts away to moody, atmospheric and almost expressionistic shots of the isolated streets. Graeff's method of pre-recording the dialogue and playing it back for the actors to lip-synch to (Austin McKinney is said to have come up with the method during **TOAST TO OUR BROTHER**), also gives the film a quasi-dreamlike feel. The lip-synching is quite good for the most part, but there is still a sense that it is not quite real, as if some disembodied spirit is directing the dialogue. Of course, that 'spirit' is Graeff himself, who also wrote the screenplay. By, having the dialogue pre-recorded, it also prevented much in the way of improvisation or deviation from Graeff's plan on the part of the actors.

Still, it's the Derek-Betty dynamic that fascinates most. The idea of a 'forbidden' love between an Alien and a Human can be read as a thinly veiled metaphor of the David Love-Tom Graeff relationship. Add to that, Derek's denunciation of his home planet's iron rule over its citizens and the symbolism is almost too strong to ignore. Certainly, coming of age during the uniformity of the Eisenhower 50s era, made any kind of rebellion stand out. It is almost too easy to look back and unearth hidden meanings and clues in details, but it seems apropos to at least mention them here.

The ending where Derek defeats the Gargons, stands up to his Planet Ruling Father and commits an act of heroic suicide by



diverting all the incoming rocketships upon himself (and his Father/Crew) fascinates further still. The father stands not only for authority, but, perhaps to a certain parental conflict. Out of the implosion of the incoming spaceship emerges a Heavenly apparition of Derek. We hear the words he once said to Betty repeated, "I shall make the earth my home. And, I shall never, never leave it." It is a finale worthy of the great romantic director Frank Borzage (particularly, his masterpiece **THREE COMRADES**, 1938). Graeff was able to slip in a literal bouquet to his lover. Taken together with **ISLAND SUNRISE**, this really is a love story from Inner Space.



THE PLANE CRASH and TEENAGERS FROM OUTER SPACE: The Tarzana Connection

by Paul Parla

King Moody plays the Spacecraft Captain in **TEENAGERS FROM OUTER SPACE** (credited as Robert King Moody). Moody is, perhaps, most famous for his portrayal of Ronald McDonald from 1975 through 1984. His was the longest run as Ronald. As an actor, Moody played Starker on several episodes of **GET SMART**, along with roles on such series as **DRAGNET**, **SEA HUNT**, **BONANZA**, **CHIPS** and many others. His feature films

included **SWEET NOVEMBER** (1968), Brian DePalma's **GET TO KNOW YOUR RABBIT** (1972), and **THE DARK BACKWARD** (1991).

My visit with one of the "Teenagers From Outer Space" came one hot summer day in 1989. It is still fresh in my memory. It was an anticipated visit.

Although I was not conducting interviews at the time having started interviewing a few years later, as a devoted collector of Science Fiction posters and photos, **TEENAGERS FROM OUTER SPACE** had always been a quirky favorite of mine. Despite its Z budget and hackneyed sfx, the film still retains a campy, surreal quality. Seeing it back in the 1960s as a kid made my visit with King Moody even more special. Many of us wondered whatever became of Tom Graeff and David Love including myself, and it was my visit with King Moody that made **TEENAGERS FROM OUTER SPACE** even more intriguing to me. The comments about Tom Graeff have never been published.

King Moody greeted my wife Donna and I that day with a smile at his modest home on Calvin Street in Tarzana. I later found out that smile was quite famous the world over during the 1970s into the early 1980s as "Ronald McDonald." I only wish I had interviewed Moody, even years later. The story he told me about how a deadly mid-air plane crash in January of 1957, Rock 'n roll star Richie Valens ("La Bamba," "Donna" etc.) and **TEENAGERS FROM OUTER SPACE** were all strangely connected, fascinated me.

Moody told me he got to know Tom Graeff quite well and bit it off with him favorably during the shoot. First off, Moody conveyed to me that Graeff and David Love were lovers. It was news to me, as up until this point in time I did not know Graeff was homosexual and it honestly did not matter either way to me. Moody then told me that he himself wasn't, and told me Graeff seemed to be comfortable about his own homosexuality and never made anyone feel uncomfortable. Moody said Graeff was extremely dedicated, moral and personable in a caring way.

Graeff confided to Moody one day about what he originally wanted the story to be for **TEENAGERS FROM OUTER SPACE**. According to Moody, Graeff's original story concept was to be about a 'gay' boy from another planet who was ridiculed for his sexual preference, who comes to Earth and falls in love with another 'gay' Earth boy, who dies at the end of the story. There was to be no female love interest in Graeff's original story concept. Moody didn't know if Graeff actually had this story down on paper, but nevertheless, this was what he told me that day.

Moody also remembered when they were shooting a scene out in the West Valley and looking skyward after hearing a loud "pop" and seeing the tail end of what is known as the deadly Pacoima air-crash of January 31, 1957. Two planes collided sending the wreckage down onto a schoolyard where a friend of 50s singer, Richie Valens was killed.

As fate would dictate, Richie Valens was to escape death this time

during this tragic incident. Valens did not attend school that day and was at his Grandfather's funeral when the sky exploded over Pacoima. It's said that Valens witnessed the crash and inherited his extreme fear of flying from this incident. Ironically,

Valens died in a plane crash the same year **TEENAGERS** was released—1959. He would have nightmares about the Pacoima crash up until his own death. Moody also told me that as soon as the planes collided, a loud "pop" was heard. Graeff turned the camera towards the falling wreckage and got it on film....just after impact.... Moody said police investigators later confiscated the footage and production was stopped for a while. Moody told me that he was almost positive that one can see a small remaining frame of the crash...a white streak possibly...the 'trail' in the actual release print. Robert 'King' Moody died in February of 2001 in Tarzana, California.

Postscript: Anthony Di Salvo attended the UCLA screening and notice a long white streak across the sky during the scene where the aliens first climb out of their spaceship. On DVD, the white streak is visible quite clearly at the 3 minute and 5 second mark of the film right as Bryan Grant (Thor) is climbing out of the craft. The streak is not visible at any other point in the sequence. Could this be the trail in the final print of the film that represents the remnants of the plane crash? If, as

At approximately the 3 min. 5 sec. mark in TEENAGERS FROM OUTER SPACE, a white streak in the sky is visible. It corresponds with King Moody's recollection as told to Paul Parla in 1989 of the deadly mid-air plane collision caught on film during filming in January 1957.

Moody indicated, the rest of the footage was taken by authorities, this trail is all that likely remains on film. (See: the photos on your left but see the film for a better look.)

TWO ON THE TRAIL OF TOM GRAEFF

Interviews by Anthony Di Salvo

Jim Tushinski and Elle Schneider are digging deeper into the mysteries of Tom Graeff, David Love and **TEENAGERS FROM OUTER SPACE**. Tushinski is writing a book and Schneider a feature documentary on Graeff. You can follow the progress of their respective projects at tomgraef.com (Jim

Tushinski) and tomgraef.org (Ella Schneider). They are also looking for any new information you can provide to them.

JIM TUSHINSKI

Q: How did you first encounter TEENAGERS FROM OUTER SPACE?

TUSHINSKI: When I was probably 9 or 10, I saw *TEENAGERS FROM OUTER SPACE* on television. I don't remember the exact circumstance of that viewing, but I do remember, with a clarity reserved for only a few moments in my childhood, the sheer terror and thrill I felt when one of the aliens pointed a ray gun at a girl in a swimming pool and turned her into a skeleton. All I could think about was the finality of what the alien did to her. Nothing was left. At that time I had not experienced the death of anyone close to me and although I'd seen people getting killed in movies before, none of the deaths had affected me as strongly as that ray gun blast.

TEENAGERS is almost always dismissed as a Z-grade sci-fi turkey. Its biggest 'claim to fame' is that it was given the usual *MYSTERY SCIENCE THEATER 3000* treatment. What did you see in the film that made it stand out from all the other B movies of the era?

I think the two biggest things that make *TEENAGERS* stand out from most of the other low budget, independently made films of the late 50s (and even many of them since) are its creativity and its sincerity. Technically, it's a very well made film—the camera work is clean, everything is shot in real locations and the film manages to disguise the fact that everything takes place within 5 miles of Hollywood, the pre-recorded sound is clear—all of these things are a bit unusual when you think of other one-man band sorts of films shot around the same time (I'm thinking of Timothy Cary's *THE WORLD'S GREATEST SINNER*, 1962, for example). With almost no budget, Tom Graeff created special effects, costumes, car chases, you name it. And it's not only the big things, like the car crashing down the hillside (a real car and a real hillside), that impress. It's the little things like the absurdly simple but effective alien costumes (jumpsuit, tape, frozen pot pie container belt buckles), the clever ray gun blasts (pointing a small mirror), the used stereo equipment cyaniding in for alien technology, and so on. It's very gleeful and full of youthful energy. As Dawn Anderson told me when I interviewed



her years ago, the entire shoot was a bunch of kids having fun. And it shows.

Seeing the film on the big screen at UCLA in 2009, what struck me most was the intensity of Tom Graeff's writing and directing. Like the—now over-analyzed work of Ed Wood—it seems that the more eccentric the filmmaker, the more interesting the films—regardless of the subject matter or their technical skills.

I don't think Tom Graeff was just having fun. He spent a great deal of time on the script for *TEENAGERS*. His notes on an early draft are extensive and not the sort of thing you'd see on a quickie script tossed off to cash in on the sci-fi craze of the 1950s. He sincerely believed he was making a good movie and he put all of his filmmaking training (he was, after all, a graduate of UCLA's film program and very well versed technically) into it. He believed in the rather silly and convoluted story and the motivations of the characters and what was at stake in the film. That shows in every frame. There is a care and a crazy sort of urgency in *TEENAGERS*.

What so interests you about Graeff that you would devote years to research and write a book about him?

I am drawn to filmmakers who have an eccentric vision and decide to get that vision on film despite not having the experience or credentials to do it in the "appropriate way." Tom Graeff probably interested me more than most of this "do it yourself" breed of filmmakers (which would include people like Jack Smith, Kenneth Anger, The Kuchars, Andy Milligan, John Waters, Wakefield Poole, and so on) because he isn't remembered or celebrated. He wanted to make his own way in Hollywood, but nothing went as he hoped. He struggled with depression, mental illness, disappointment, loneliness, financial and critical failure, and yet he still wanted to make movies and he still tried to get projects off the ground almost right up until the end of his life. In addition, nothing was known about Graeff. He didn't leave much behind and most of his friends were dead or unknown. I got obsessed. I was convinced I could find out things that no one had bothered to find out. And I did. But every answered question just raised 10 more. Add to all this the fact that Tom was openly

gay and it made him much more interesting, especially when I found out he was tangentially involved with the early gay rights movement

in Los Angeles in the late 1960s. I've always been fascinated by gay history and by underground Hollywood, so Tom was the perfect mix for an obsession.

What is the title of the book, and when might we be able to read it?

The book is called "Smacks of Brilliance" and is on hold until I can get to see **THE NOBLE EXPERIMENT** as well as until I can get my current documentary on filmmaker Wakefield Poole completed. Like most writers and filmmakers, I have a full-time job and three or four projects going on, so everything takes years.

You are also working with UCLA and others to preserve THE NOBLE EXPERIMENT. What is the status of that preservation?

I managed to convince the owner of Tom's film prints as well as the owner of the only known print of Tom's first feature, **THE NOBLE EXPERIMENT**, to deposit the prints at the UCLA Film and Television Archives so they can be preserved as well as hopefully restored. **THE NOBLE EXPERIMENT** is a bit of a problem in that Tom shot it in a non-standard 35mm format that will be difficult and expensive to make a digital copy of, even for research purposes. I am hoping to launch a digital restoration of the film this year, hopefully doing a Kickstarter campaign to raise the large amount of money it will take. Of course, I plan to work with UCLA and the Outfest Legacy Project to make this happen, but nothing has been worked out and planning is preliminary. Without seeing this film, any biography of Tom Graeff would be incomplete. The plot mirrors what happened to Tom later in his life (being institutionalized for believing he could change the world), so it seems to me to be essential viewing in order to make sense of Tom Graeff.

Finally, what would you say is the most important aspect of Graeff's career that would be of interest today?

In today's world where anyone can make a movie and get it seen, Tom is a reminder that it wasn't always so easy but it was always possible. Despite his commonly being referred to as talentless and as a failure, he had vision, drive, technical skill, and managed to get a feature film distributed by a major studio. An incredible feat for any filmmaker, especially in those days. Aside from that, Tom's life and career is such an amazing and crazy story that has only recently been uncovered and explored. He's a mystery, an enigma, and created a film that still draws people to it in spite of the fact that it should have been forgotten long ago.

ELLEN SCHNEIDER

Q: Where and when did you first see TEENAGERS FROM OUTER SPACE?

Schneider: I first saw **TEENAGERS FROM OUTER SPACE** on television as a kid, Spring of 2001, which would have made me 15 at the time. It was playing on a public access channel and I stumbled across it one afternoon and was captivated.

TEENAGERS is almost always dismissed as a Z-grade sci-fi turkey. Were you aware of its reputation when your first saw it? What did you see in the film that made it stand out from all the other B movies of the era?

I had never heard of the film before watching it. However I had seen many 50s sci-fi films via MST, so **TFOS** was familiar territory for me, and that's probably why I started watching it in the first place. As much as MST skewed

its chosen victim of the week, I never felt any kind of ironic humor



towards the films MST showed, so I came to **TEENAGERS FROM OUTER SPACE** open-minded. I watched it for a little while, flipped away to something else, and ultimately came back for the end of the film, because its earnestness and simplicity was charming. The story was concise—if naïve. The actors were well directed, and it had some good action and humor in companion to the mostly dry, serious sci-fi from that time period.

What so interests you about Graeff that you would devote years to research to make a film about him?

At first I had no idea what the name of the film was that I had watched. In the pre-Google years it took me months to find the title, at which point I had also come across its error-filled IMDb page and other sites mentioning Graeff and some of the history behind the film. My interest started there, and was initially an attempt to clear up the many misconceptions about the film published far and wide online—which remains to this day. Even some facts on my site are purposefully distorted so I know when people are quoting without research. Anyway, right away at age 15 I started contacting people involved with the film like Bryan Pearson and asking questions. I remember being so nervous about this, and the response came back to my high school AOL account, and said, basically, “why do you care?” Bryan did answer my questions though, and I flew out to visit him in Hawaii a few years later. When I went to college, I started doing more in-person research—microfilm, UCLA, etc. And, by 2004, people were emailing me to learn more about the film because I was so active about him online. Tom’s life became a mystery I was intent on solving, and the more I researched, the more fascinating he and the film became. Eventually this solidified into a documentary. All in, I’ve been working on **TEENAGERS FROM OUTER SPACE** research for almost 12 years now. I think Tom and I have a lot of similarities; I recognize my own strengths and insecurities in his actions.

What is the title of your documentary, and when might we be able to see it?

The documentary is called **THE BOY FROM OUT OF THIS WORLD**. Currently production is on the backburner until I get the funds to telecine Tom’s first feature film, **THE NOBLE EXPERIMENT**, a film which contains footage I feel is instrumental to any real piece about his life. I’m naively optimistic that I’ll have a release date in the next two years.

I understand you interviewed Roger Corman about Tom Graeff. What did he have to say about him?

I’d rather leave that for the documentary.

Who else have you interviewed?

Most everyone who was involved with the film, friends of Tom’s, and a few people who were involved with the film in early stages that didn’t continue into production. Friends of the actors in the film, filmmakers, fans. I’m always meeting new people who want to talk about him.

Any “dream” interviewee you haven’t been able to locate for the doc?

The million dollar question: What happened to “David Love?” Tom’s lover and star of the film vanished off the face of the earth in the mid-60s. In many ways the mystery of Tom is actually the mystery of David Love, who went by Chuck Roberts. No film about Tom will even truly be complete without finding Chuck, which will likely never happen. It’s what’s so fascinating about the film, the riddle that can never be solved, but that never stops you from trying...

You are also working with UCLA and others to preserve Graeff’s earlier feature, THE NOBLE EXPERIMENT. What is the status of that preservation?

The print is being held at the UCLA film archives, however despite the LGBT (Lesbian Gay Bisexual Transgender) identity of the author, its narrative content is not LGBT, and so I don’t think UCLA will prioritize its restoration or transfer anytime soon; it will have to come from private funds.

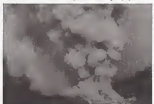
Finally, what would you say is the most important aspect of Graeff’s career that would be of interest to young filmmakers today?



Tom was creative, and impatient. He was able to make two feature films outside the studio system on absurdly small budgets, and **TEENAGERS FROM OUTER SPACE** was a huge money maker.

However Tom’s impatience kept him from fulfilling what could have otherwise been a very promising career. In order to get projects off the ground faster he had a tendency to talk up his films in unrealistic ways that would ultimately hurt his chances of success, and he sometimes burned bridges and abused friendships. It’s important when you’re starting out to make sure you project a positive, confident image, but that you’re able to back up any claims you make, and take care of those who take care of you. Tom was not much of a team player, and film is a fiercely collaborative medium. His career is a good example of how directing a successful independent film can lead nowhere if you don’t play your cards right.

Acknowledgments: Jim Tushinski, Elle Schneider, Ron Garmon, Larry Fultz Jr., Richard Kappler, Eric Huffstutler, the UCLA Archives and Mrs. P.





THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

CATCHING UP WITH THE COUNT

Greetings Fright Fans! The eleventh annual Rondo Award winners were just announced and I'm pleased to say that legendary TV horror host Count Gore DeVol was inducted into the Rondo Award Hall of Fame! Count Gore, played by Dick Dyzel, celebrated a 40th anniversarySCARY this year of hosting horror movies, and his program is still going strong via the Internet! I thought I'd invite the COUNT into the lab for a chat and catch up with the latest news from his dungeon...

Greetings Count Gore—Congratulations on your Rondo Award win!

Well, thank you, it was all you fault, as you're the one who nominated me.

Well 40 years is quite the achievement so congratulations. Did the win come as a surprise?

Well, with the Rondos you never know. I thought there was a possibility this year, with the 40th Anniversary that might sway things. But I wasn't really sure how the induction into the Hall of Fame works. I wasn't sure if it was a suggestion by the fans or an actual vote by fans. So, let's just say I was very gratified, when I found out about it.

Are you planning to go to WONDERFEST this May to get your statue?

I'll be sending in a video acceptance and I'll be at MONSTER BASH this year.

Excellent, so everyone can come see you there.

Absolutely.

So what's new in the world of CREATURE FEATURE?

Well, you know, we're kind of excited here because for years we never really had a lot of guests on, I never really had a sidekick and so forth. But recently, in the past couple of months, we've had the fortune to have some very attractive ladies on (laughs) including the 2006 Miss February of PLAYBOY Cassandra Lynn. So we've had some fun, and just this week we shot some segments with John Dimes, Dr. Sarcofiguy, and his co-host Leanna Chamish who plays Bo De Pest on the Spooky movie television. And we've been doing a lot of green screen. In addition to having a rather significant dungeon set within the past seven or eight months I created a green screen room and we're playing with putting Gore and assorted other guest into places where they shouldn't be.

Now, that's something new for you isn't it?

Yes, it is. Now back in the day of television we had Chroma Key. Chroma Key was interesting but it was cumbersome and the way the analog system worked it wasn't very precise. With the coming of digital video it's just so incredibly easy and very effective. For example this weekend I'm going to the Captain of my own starship, the U.S.S Blood Vessel.

(laughs) Nice. That's one thing I've always appreciated and



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admire about you, that you not only welcome new technology but actually embrace it.

Once I discovered non-linear computer editing I went, "Oh, gosh this is sooo good." I mean for the cost of an inexpensive desktop when I first started to an inexpensive laptop now, I



have more power on the laptop than I had at the entire television station back in the 80s. And the HD digital camera make a whole lot of difference, especially when you get into things like Chroma Key and Green Screen.

You were also always an advocate for streaming video online and among the first hosts to embrace it.

That's true up to a point, and I'll tell you what that point is. It's the one area I've had problems with lately. I always thought the Internet would be the primary delivery system medium for video on your television set. I thought that fifteen years ago when we started the web program. What I did not foresee and I still have not embraced is the huge side market of mobile technology. I did not foresee in any shape or form that cell phones were going to evolve into portable hand held computers with screens. On that note though I still can't comprehend watching a movie on a small screen. I'm just a big screen person. If I watch a movie at home I want it on a big screen, and I prefer to watch it in a theater on an even bigger screen!

So what date did you actually start the show?

July 11th, 1998, 15 years ago was when we started the web program.

And how about your television program?

The original program, with Count Gore DeVol, was Feb. 3rd, 1973.

How about that. Now, before Count Gore you hosted under another name I believe.

Yeah. I was working as a rock n roll jock in Paducah, KY on the most powerful AM rock station in Western Kentucky, a 15,000 watt, and loving every minute of it. But the station had a construction permit for the first UHF TV station in Western Kentucky. This was kind of exciting, and everyone in radio would have a shot at getting a job at the TV station. So it ended up that I was doing a lot of things. I worked as the ten o'clock news anchor for a while, I was Bozo the clown five

Count Gore DeVol on the U.S.S Blood Vessel.

days a week for one hour a day on a live show, I did the hosted horror movie on Saturday night—which was interesting, because I was anchoring that news so basically I had ten minutes from the time that I threw it to the sports caster to get into costume and get into the studio! And then on weekends I did personal appearances as the Count, or actually at the time it was a M.T. Graves. We used the name M.T. Graves which I didn't realize was already being used by a famous horror host in Florida. And then I also did air switching, so basically I was putting in one hundred hour weeks.

What originally brought you to Padukah, KY, was it a job opportunity? Because you don't have a southern accent.

That's true. Actually it was a job. Prior to that I was working in a little town called DeSoto, Missouri, at a little country music station. That was for six weeks and I had just graduated from college. But I knew Padukah because I went to Southern Illinois University and Padukah WPSD CH6 made it into the Carbondale market so I was aware of Padukah. My accent, actually, or lack of it, is kind of a strange thing. I was born and raised in Chicago but I don't have a Chicago accent and no one's been able to figure out quite why (laughs).

When you were growing up in Chicago did you ever watch any horror hosts on television?

The first and only horror host I knew until I became one was...Marvin, who hosted Shock Theater on WBKB (in Chicago) starting in 1957. I still have fond memories and loved the book about him that was penned by Don Glut.

So you left Padukah at some point and moved to Washington?

You know after doing radio, news, anchoring, directing, Bozo, and the hosted horror movie I decided I was bummed out. I got a job in Washington as Bozo—Bozo brought me to Washington, and once I got the show going they said, "Oh, by the way, we

do have another character that we've been using for a number of years, and it's called Captain 20. It's a promotional character and he doesn't have a show but pops up continually during the morning and afternoon kids cartoon and programming block and does promos and runs contests. And I was REALLY unhappy about this because I just thought it was cheesy. They said, "Well, sorry, but you're under contract and you have to do it." So I said, "Okay. But if I'm gonna do two kid shows I really would like to do this vampire character and host a horror movie on Saturday nights because I want to have an adult audience. It took a while, about six months, to convince management that we could do it, but it eventually came about in February—Feb. 3rd, 1973 they said give it a shot, and it worked!

I'd say. **So what do you think about the future of the show—what do you think, you gonna go for another 40 years?**

Wow. I don't know. I have always said you should only do something that you really enjoy. I've done that all my life. I still enjoy the challenge of the technology. I enjoy the small number of conventions I do—but forty years? I don't know...(laughs)

Tell me one of the strangest, most unusual events that ever happened to Gore along the way. I know you must have a ton of them.

Well, you know, surprisingly I don't. We never did a lot of personal appearances as Gore. Some of the strange events that happened are kind of within the studio. The first one was when we had a Monster of the Week contest where we had people dress up in costume and makeup and send in a photo and we would pick them out and have them come on the show as the Monster of the Week and portray whatever monster it was that they had in the picture. And this worked out really good and there was this one guy, gosh, he came in and had this hood on and his teeth were kind of sticking straight out and he had a hook on one hand—he really looked grotesque, you know, really scary. He was kind of like a cross between Captain Hook and a troll. He came on the show and when it was over I said, "Thanks very much, you can go change in this room over here." And he goes "Change?" and that's the way he was. (laughs) He had lost a hand, and had a hook, and really bad teeth...

Wow.

We had a Gore Valentine contest where Gore would take the winner out to dinner. In a conveyance appropriate, which turned out to be the company station wagon (laughs). So this young lady who was a United Airlines stewardess—very nice, very beautiful young lady—came on the show, we introduced her to the audience then we went out in the company station wagon accompanied by the promotion manager and his assistant to the Statler Hilton Steakhouse in downtown Washington on K Street, and this was very nice, the restaurant knew that they were going to have this vampire showing up... BUT, the restaurant was inside the hotel, and no one bothered to tell the HOTEL people, particularly the front desk people, that this vampire was going to be coming onto their property.



At which point when I went back out into the lobby to use the restroom, because it was outside the restaurant, I no sooner got into the restroom than I was surrounded by three security guards who proceeded to try to arrest me (laughs). I said "Excuse me, could I pull my zipper up first?"

What's the strangest item any of your viewers has ever mailed in?

Ah, wow...probably the human skull.

A human skull huh?

Yeah, I think it was a small group of med students at John Hopkins University sent me an actual human skull. I still have it. You can see where the top was cut off so they could take the brain out, and to make sure it didn't fall apart they did a layer of fiberglass on the outside but on the inside you can tell it is real bone. It's quite interesting, and the strangest thing I ever got.

Well congratulations again on the Rondo win, it's well deserved. And thanks for doing this interview.

Thank you. My pleasure, it's always great speaking with you.

You can find out more about Count Gore DeVol and watch his weekly web program on his website at www.countgore.com. He uploads a new program every Saturday night. To find out more about Dr. Gangrene visit his website at www.drgangrene.com.

Until next issue fright fans. Stay Mad!



DESTINY VAMPIRE MERMAID is
TM & ©2013 by Dennis Decker

DESTINY REBORN

PART 3

Story and Art by James Panetta

The vampiric and human Home Guard soldiers were still rushing around the compound searching for any survivors from the ill-fated NSA attack. They never realized that they were searching in exactly the wrong place. A few hundred feet away from the compound on the opposite side of the fence a manhole cover suddenly burst into the air. It landed hard in the underbrush, but fortunately the sound was muffled by all the noise on base. After a few moments of silence Maria was thrown from the inside of the sewer into the forest. She was lucky that she missed the heavy steel manhole cover. Just as Maria was painfully coming to her senses Destiny gracefully jumped through the opening and landed beside her. Destiny couldn't help smiling when she noticed Maria rolling on to her backside.

"Sorry about that, but after the day I've had I couldn't resist a little pay back on a human," said Destiny sarcastically.

Maria remembered the ten Home Guard soldiers she had torn apart before entering the sewer system. The whole fight lasted ten seconds with the last unfortunate trooper ending up as a light snack for Destiny. Maria thought that would have been enough pay back for anyone.

"Glad to oblige," managed Maria in the same manner.

Destiny laughed, she did admire the little human's spunk. "I assume you have some transportation nearby young one?"

Maria motioned away from the base. "Off to the side of the road."

"Lead the way, once you take me back to the sea, you're free to go," before Destiny finished her statement she effortlessly lifted Maria to her feet by her collar.

Elena walked into the room where she once held Destiny. She was not happy. The tank was shattered all the guards were dead, and her pet fish were gone. In anger she reached down and threw one of the dead bodies across the room. That was when she heard a moan coming from the floor. Elena quickly homed in on the victim, and it was obvious that it was one of the Home Guard she had sired. The dead giveaway was that the man's body was missing the entire lower torso and he was desperately trying to claw over to his legs. To vent some of her anger she kicked the legs out of reach.

The Home Guard looked up at Elena. "That's cold malm."

Elena grabbed the Home Guard by the collar and lifted him up to eye level.

"It's about to get colder if you don't know anything about the whereabouts of a certain talking fish."

"Who do you think did this to me?" said the Home Guard quickly.

Elena lifted him about her head and showed her fangs. "How did she penetrate the barrier of the tank?"

The Home Guard decided to lose his insolent tone. "Some NSA chick fell into the tank and she was the one who shot the glass."

Elena went into deep thought, so deep that she let the Home Guard drop to the floor hard. She ignored his cry of pain. Elena knew the identity of every member of the NSA team including their families and where they lived, and there was only one woman.

"That would be Maria Turksani," Elena paused, and after a moment turned her attention to the Home Guard at her feet. "Be a dear and dig out your radio."

A six-man Home Guard patrol slowly approached the NSA vehicles hidden off to the side of the road, four Hummers total. The leader

cautiously approached the lead vehicle, and triumphantly banged on the hood.

"Jackpot!"

Immediately afterwards Destiny grabbed the leader from behind and bit into his neck. The other troops opened fire, but Destiny was on the move before the leader's body hit the ground. Maria engaged the troops as well contrary to the orders Destiny had given her. In hand to hand she did quite well, but there was a vampire among them. When Maria attacked, the vampire knocked her into one of the Hummers. Maria was out of the fight for the moment. Destiny finished off the last human and prepared a magical attack. The vampire, sensing danger, picked an M4 off the ground and tossed it at Destiny with enough force that the impact propelled her into a tree, which shattered on impact. Destiny collapsed on the ground face first. Arrogantly the vampire strode up to Destiny.

"Come on, I thought you'd be tougher than that!" he said gleefully.

A moment later Destiny rolled onto her back, and rammed a large splinter of the tree into the vampire's chest.

"You were right," said Destiny with a smile.

Destiny jumped to her feet as the vampire disappeared into a burning puff of dust. She quickly ran up to Maria who had landed next to a dead Home Guard, and was slowly coming back to her senses. Destiny was somewhat pleased to see that the young woman was alive considering she had tried to help even though Destiny had forbidden her. However, she wouldn't let the young one know that, Maria might get cocky.

"Next time listen to me and this won't happen," said Destiny motioning playfully to the dent Maria made in the hood.

Maria sat up with a wince of pain. "Noted."

Destiny looked at the dent as Maria climbed off the hood. "Will the vehicle still work like this?"

Maria quickly glanced at the damage. The dent didn't look like it was deep enough to affect the engine. "It should okay, I don't weight that much."

"Very good," Destiny lifted the dead body of the Home Guard off the other side of the hood.

While the Home Guard was in her hands his radio suddenly activated. Maria instantly took the radio off the Home Guard's belt and put it close to her ear. Destiny simply tossed the body over her shoulders like a tennis ball and moved in to listen as well. Elena's voice soon came over the receiver.

"Patrol seven proceed to thirty one fifty Totter Lane and apprehend Karen Turksani, alive!" Elena said over the radio.

"Karen!"

Maria shot past Destiny and jumped into the driver's seat. She started the engine and frantically banged on the side of the Hummer.

"Hurry up and get it!" screamed Maria.

Destiny was confused by her actions, but her thoughts ended as Maria stepped on the gas. Destiny was forced to dive into the passenger's side or otherwise be left behind. As Destiny tried to right herself in the passengers seat, Maria drew her handgun and pointed it at Destiny's face with the look of a mad woman. Surely she knew that the weapon would only serve to anger her instead of doing any harm missed Destiny.

"I'll take you back to the beach after we save my sister, so unless you know how to drive sit back and shut up!" said Karen with fire.

Humans always surprised her. One moment she would think that they were nothing more than mindless animals butting for the last table

scrapes the planet would offer. The next moment they would give their lives to save one of their own without fear of the consequences. She could tear the weapon from Maria's hands and turn her into a light snack, and she knew the human was aware of that fact, yet her love for her sister was overriding that good sense.

Destiny smiled and sat back in the seat, she was beginning to like her new friend. She watched as Maria put the gun down and continued to drive. She said nothing and concentrated on the road. Destiny could see that she cared for nothing else than her sister.

What's wrong with my alarm clock, thought Karen lucidly? The beat was rhythmic and smooth almost like a muffled drum being struck, and not harsh and grating. Through her closed eyes, she could see flashes of bright light moving back and forth. Karen groggily forced her eyes open, and it only took moments for her to realize the noise and lights must be a helicopter and its searchlight.

Slowly Karen pulled the covers off and put her bare feet on the floor. She rubbed her eyes and tried to wake up. She figured that it was the police searching for criminals or something like that in the neighborhood, but the strange thing was that she could hear no sirens over the helicopter blades. Karen decided to take a look. She stood up taking the time to adjust the extra large t-shirt that she was using for a nightgown, and slowly moved over to the window. The other thing that she thought was strange was that the light appeared to be shining through her bedroom window. Karen pulled the white drapes back to reveal an Apache helicopter hovering directly outside her window. Karen immediately turned away to shield her eyes from the Apache's spotlight.

"Stay where you are!" shouted the pilot's voice over the loudspeaker. Karen had a problem with authority in general, but now that she felt threatened there was no way she was going to obey anyone's instructions. Karen turned and darted for the door.

"Halt!" shouted the pilot. Karen glanced back as she turned the doorknob, and was just in time to see what she thought looked like a car door collide with the cockpit. She stopped moving to watch the Apache list to the side and disappear from the window. Seconds later there was an explosion that blew out her bedroom window and showered the room with debris. Karen screamed and ran through the door into the hall.

Karen stumbled when she entered the hall, and skid across the floor. She stopped when she reached the edge of the steps. Karen took a moment to regain her senses. She shook her head, and frantically wiped the remains of her room off her back.

"Well, you're a cute one," said a voice from the bottom of the steps.

Frightened, Karen looked in the direction of the voice and sighted a man dressed in a black uniform at the foot of the steps. Karen scrambled back against the wall, never taking her eyes off the man. "Now you're going to behave while I take you back to my boss, aren't you little girl?" said the man coldly. He hissed afterwards, showing his vampire fangs.

Karen screamed and scrambled down the side of the hallway. Just as she found her way into her sister's room and closed the door, she heard what she now assumed to be a vampire, enter the hall behind her. Karen locked the door as her mind attempted to make sense of what was happening. That was a vampire, no denying it, especially how fast he got to the top of the steps. Karen also knew that the door was probably not going to hold him off for long. Her musings were confirmed when the vampire's fist punched a hole through the door. Karen recalled a spell she had looked up to protect from the undead. She knew that there was no such thing as magic and that her dabbling in the subject

had been mainly to annoy the adults around her, or for some other psychological reason, but right now she had nothing to lose. Karen pointed her arm at the door and began the incantation as the vampire burst through the door.

"Spirit of Gia, mother of Earth, bind the undead!"

The vampire charged Karen but was stopped by a blinding light emanating from her hand. The vampire tried to push through the light as Karen looked on in awe. She couldn't believe what she was doing. Then the pain started. Karen's arms was on fire as the vampire pressed through the light, but she knew that if she dropped her arm she would be torn apart. Karen screamed as blood dripped from the sides of her eyes, but slowly the vampire was forced back.

Destiny entered the room and found who she assumed to be Karen on the floor using a binding spell to hold off a vampire. The vampire was resisting pathetically, as Destiny would expect from a young vampire. Karen's spell would not have worked on her, especially due to the young girl's lack of experience. However, she was doing quite well for her age, but not good enough. Destiny entered the room and hit the vampire with a lightning bolt that instantly turned him into ash. Destiny turned around in time to watch Karen collapse on the floor. Destiny walked over to Karen and helped her to stand.

"Get away from me!" screamed Karen as she tried to pull away. The end result was that Karen fell on the bed face first.

Destiny pulled her back to her feet as the young girl made a futile attempt to fight back. Destiny finally managed to pin her arm behind her back. When Destiny was sure that she had Karen immobilized she pressed her face closer to her car.

"My name is Destiny, and I'm with Maria young one, now stop fighting me!"

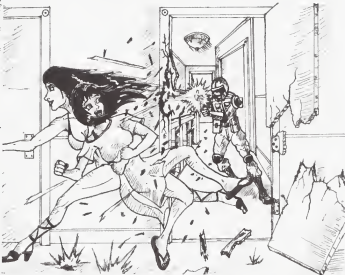
Destiny released Karen. The girl quickly backed up against the wall to face Destiny. She didn't know what to make of the beautiful woman in a flowing blue dress before her. She kind of looked like a retro-vampire from the old horror movies.

"You know my sister?" asked Maria cautiously.

"What did I just say," began Destiny. "However Maria never said you were a witch."

"I didn't really know myself until a few minutes ago," said Maria.

The sound of gunfire filled the room as bullets shredded the walls. Karen ducked down for cover, while Destiny turned towards the hall and hissed. That was when Karen saw Destiny's fangs.



"You're a..." Karen was cut off by Destiny as she threw her over her shoulder.

"Vampire," Destiny continued for her.

Just as the Home Guard soldiers entered the bedroom Destiny jumped through the window chased by gunfire. Destiny landed on her feet with Karen still over her shoulder, and still screaming. Destiny dove behind a tree for cover. The soldiers opened fire from the window, but

the sound of their weapons were drowned out by what sounded like a heavy cannon. Destiny looked back to the window and saw that Maria had taken control of the downed Apache's cannon and was using it to blast the Home Guard to oblivion. Once Maria ceased her fire Destiny released Karen. The two women ran up to each other and hugged. They both started crying.

"I'm sorry for what I said this morning," Karen kept repeating. Destiny couldn't help but smile, she liked a happy ending every once and a while. The moment was brought to a quick end when they heard the sound of sirens approaching rapidly. Maria and Karen broke away and started to look around as Destiny approached them.

"We have to go," said Maria.

Maria led the way to where she hid the Hummer. As they climbed into the vehicle Maria took one last look at her family home. No time for pictures of their mother or father, no time to say goodbye. Maria turned the key of the ignition and slammed her foot on the gas. Maria and her sister's lives were changed forever.

Elena pulled up to Maria's home an hour later. She knew that there would be no sign of Destiny or her new NSA friend, but she still wanted to look at the scene. As the cops swarmed around the scene trying to make sense of all the dead bodies and a downed Apache helicopter, Elena found that she couldn't resist being somewhat amused. They would never find the truth of what happened, well not all of them in any case. Elena smiled as a detective approached her on the passenger side of the vehicle. He wasn't all that unattractive, and from his manner she could tell he was in charge.

"You'll have to move along Miss," he said pointing down the road. Elena flashed her Home Guard identification. The detective looked at it and didn't seem that surprised to see it.

"I figured it was only a matter of time until you people showed up,"



said the detective as he motioned to the downed Apache. "I guess you're here for that?"

"Not exactly," said Elena as she stepped out of the vehicle. It was easy for Elena to tell that the detective was attracted to her.

"How's that?" he asked a little confused.

"There's a lot more to this case than meets the eye detective..."

"Jason Tavish," he said with a smile.

"Detective Tavish," began Elena as she opened the door to the back seat. "If you would care to step inside I'll fill you in on the details."

Jason shrugged his shoulders and entered the vehicle. Elena checked her fangs and followed him inside. Once she closed the door she turned to Jason and smiled.

"How do you feel about night work?" she asked.

Jason didn't know what to make of her question. "What does that..." Jason was cut off as Elena lunged for his neck. Jason tried to fight her off and draw his weapon, but she was far too strong for him. She easily grabbed the weapon by the slide so she couldn't fire and sunk her fangs into his neck. In seconds his struggling ceased and he slumped back against the opposite door in a daze. Elena slit her wrist and let the blood flow into her mouth. He tried not to swallow, but when the first drops of blood entered his stomach the change began. Jason started to convulse.

Elena watched amused. She liked Jason's appearance and manner, if he was lucky maybe she would keep him as a consort after she had Destiny and killed all the vampires she sired. She would decide on that later, with an hour's start Destiny could take months to find, especially with an NSA agent like Maria helping her. No matter, thought Maria, she searched a few hundred years, what was a few more months.



SPYING IN ON A SCARY LONDON

by Anthony Mangos

In late October 2012, I found myself wandering the streets of London as autumn was riding high. Although Halloween was very much on my mind, it was not the sole reason for my journey. I was part of a group of film fans who traveled to the United Kingdom to attend the Royal Premiere of the new James Bond film, *SKYFALL* at the Royal Albert Hall on October 23. I have always been an enthusiast of all fantasy cinema, and I'm sure many readers will agree that the leap from horror and science fiction to the world of international spies with futuristic gadgets has always been very small indeed. As I was growing up in the late '70's, it was an easy transition from Lugosi and Cushing to *MOONRAKER*, as I looked forward to all films fantastic!

The reason I share this experience in the pages of *SCARY MONSTERS* is the close connection between the James Bond adventures and Hammer Horror films. Many actors and actresses have been involved in both genres, and one place that has tied the two together is Pinewood Studios in suburban London. This is where I found myself on October 21, 2012, as I attended the *Bond At 50* celebration with many stars and technicians who were involved in making those incredible movies. Pinewood has not only been the home of all the Bond films (except *MOONRAKER*, produced in Paris), but also the backdrop for various Hammer films.

It certainly is a small "SCARY" world out there. Soon after I arrived at Pinewood, I had the privilege to meet Mr. Mark Mawston, a wonderful writer and contributor to *SCARY MONSTERS*. I have thoroughly enjoyed his articles over the years in these pages. Mr. Mawston was an official photographer for the Pinewood event, and helped make the special day a memorable experience. Many of the guests at the *Bond At 50* celebration were available for meet and greet, and to my delight, I had the opportunity to say hello to the beautiful Eunice Gayson. Ms. Gayson not only appeared as the first Bond girl in *DR. NO* (1962), but she is also a big part of Hammer Horror history, as she played opposite Peter Cushing in *REVENGE OF FRANKENSTEIN* (1958). Imagine my *SCARY* thrill of having the chance to meet one of the earliest Hammer Glamour Girls to grace the screen! Ms. Gayson said she very much enjoyed her time working on *REVENGE OF FRANKENSTEIN*, and had kind words remembering Peter Cushing. As a horror fan, I have never heard anything BUT PRAISE for the great Mr. Cushing over the years. He must have been very special indeed. It was great chatting with Ms. Gayson. This was a special treat, as she rarely makes fan appearances in the United States. She autographed some lovely stills of her with Peter Cushing for me. Also in attendance that day was the lovely Caroline Munro, a fan favorite on both sides of the Atlantic. All this made for a wonderful time indeed.

On Tuesday, October 23, I attended the world premiere of the new Bond film at the Royal Albert Hall. Walking down the Red Carpet was a once in a lifetime experience, and the biggest



Anthony meets Eunice Gayson at Pinewood Studios. Ms. Gayson was not only the first Bond girl in *DR. NO* (1962) but she played opposite Peter Cushing in *REVENGE OF FRANKENSTEIN* (1958).

thrill of all came when I learned that Sir Christopher Lee, and his lovely wife Gitta, were in attendance. Mr. Lee portrayed Scaramanga, one of the most popular Bond villains of all, in 1974's *MAN WITH THE GOLDEN GUN*. For a lifelong fan like me to find myself in London attending a premiere in the presence of Christopher Lee is as good as it gets. The iconic horror star, who helped make us the fans we are today, is still active and gracing us with his presence on screen and off! Personally, Christopher Lee has been one of my heroes since childhood, and always will be.

Two days later, I was strolling in London's West End with some friends on our sojourn to the legendary *FORBIDDEN PLANET* store. This shop has been on my "to do" list since I was a kid! It is one of the largest and most popular science fiction/fantasy/horror/comic destinations in the world! I was not disappointed! It is literally packed with shoppers seeking all things fantastic. As I made my way to the lower level of the store, I immediately discovered the huge selection of fandom publications offered in the magazine section. Behold my absolute delight, as the first magazine to catch my attention were *SCARY MONSTERS* #83 and #84! Right smack in the middle of the many UK genre magazines was my old familiar friend, *SCARY MONSTERS*! I felt at home, but then again...anytime I find myself among fantasy fans in shops or



or conventions, I feel right at home! My thoughts immediately gravitated to my fellow readers, who would be delighted to know the **BEST MONSTER MAGAZINE IN THE WORLD, SCARY MONSTERS**, is alive and well and lurking in the shops of old *Scary* London! It brought a horrific smile to this fan boy's face!

With the reality of encountering **SCARY MONSTERS** and a chill of late October and Halloween in the air, my thoughts were increasingly turning to all things **SCARY**! As my last day in London quickly approached, I started to feel as if I was part of a Hammer horror film. Thoughts of spying mixed with my rising urge to attempt vampire hunting! I made the decision to visit the infamous Highgate Cemetery located in North London, somewhat removed from the tourist areas. The historic Highgate Cemetery has quite an interesting past. Irish traveller Bram Stoker was known to take strolls and eat lunch in Highgate, drawing upon its inspiration as he went on to pen his classic novel, **DRACULA**. Various British horror films include scenes that were filmed there, including Hammer's **TASTE THE BLOOD OF DRACULA** (1969), and Amicus' **TALES**



Christopher Lee and his lovely wife Gitta at the premiere of SKYFALL. (Photo by PR PHOTOS.)

FROM THE CRYPT (1972). Not only does the cemetery have a "reel" spooky past, but also a "real" spooky legend! There were many reports and sightings in the late sixties of a supposed

figure known as "The Highgate Vampire" haunting the grounds. This phenomenon came to a head in 1970 when the BBC did some investigative reporting from the cemetery, to no avail. The urban legend of "The Highgate Vampire" continued to thrive around London in the early '70's, and the 1972 Hammer film, **DRACULA A.D.** 1972 may have been inspired by those events.



SCARY MONSTERS on the Stands!



Anthony Mangos discovered SCARY MONSTERS #83 and 84 at FORBIDDEN PLANET in London in October 2012! Scary Thanks to Anthony and FORBIDDEN PLANET! Please continue to send your SCARY sightings on the stands so we can continue this Scare-Feature! —D.J.D.

All this uneasiness is a perfect formula for a horror film fan, and I began my trek that would take me deep into the old cemetery. As a bit of back-story, I had been out late the night before at a famous jazz club in Soho, and I was off to a late start the following afternoon as I caught the long tube ride to North London's Archway Station. It was easy to imagine myself as an unfortunate Londoner closing in on an unpleasant fate in a Hammer vampire film. It was a dark, cloudy day, with slight rain and mist in the air. I finally exited the tube station and made my way up Highgate Hill and across Waterlow Park onward to the entrances of the east and west sections of the cemetery. It was indeed a gloomy day, and the walk across the nearly deserted park was very unnerving with the October winds blowing fallen leaves into a macabre dance. It was one of the SCARIEST feelings I ever had exploring on my own!

The cemetery certainly lived up to its reputation. With trees and roots and vines growing up and around to become part of

the gravestones, it was quite a surreal adventure. East Highgate is open daily, while the more ominous West Highgate (which includes vaults and catacombs seen in **TASTE THE BLOOD OF DRACULA**) offers guide tours during specific hours. Anyone interested in the filming locations of Hammer would do well to pay Highgate a visit while in London. I survived all the eeriness, but it was quite an experience. Upon my exit, as I chatted with the pleasant girl who worked at the front gate, the subject of Christopher Lee came up, as I mentioned he had been at the premiere a few days ago. She noted with some amusement that her mom had once been stuck for a prolonged period of time in an elevator with Christopher Lee at Madame Tussaud's Wax Museum! I smiled with envy! The rain picked up, and as the late afternoon began to diminish into evening, I was sure to make my way back to the tube station, not wanting to remain around Highgate after dark!

As my vacation ended, I did enjoy many "Bond" related events during my stay in London. Alas, with the sinister lure of the autumn weather, and Halloween approaching, I also gave in to the allure of spooky cemeteries, and my joy of discovering SCARY MONSTERS on the magazine racks of London! With a mix of spies and scares lingering in my mind...I thought I would share the SCARY part of my trip with readers!



Scary Highgate Cemetery seen in several Hammer films.

BEAST WISHES

A DVD Review

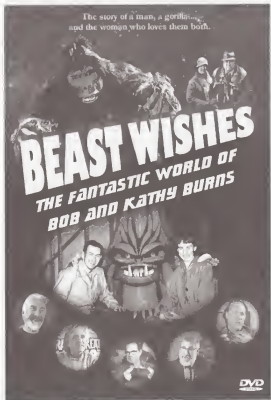
by Bob Statzer

If there's such a place as the Imagi-Nation, then Bob Burns is its resident President and his wife Kathy is its First Lady. High school sweethearts who have been married for over 50 years, they are the living embodiment of the phrase "soul mates." Their love of horror, sci-fi and fantasy films is only rivaled by their love for each other. Now these lifelong ambassadors of amazing movies have been honored with their own film, as the award-winning team of Frank Dietz and Trish Geiger bring us an informative and fun documentary called **BEAST WISHES: THE FANTASTIC WORLD OF BOB AND KATHY BURNS**.

Trying to pick a place to start discussing Bob Burns is like trying to pick a single favorite moment from the **BEAST WISHES** DVD, as both the man and the movie are multifaceted. Before his stint as film editor at CBS, Bob had done some work in front of the television camera while still in the army (having to dodge a sadistic sergeant who was determined to make his military life as unpleasant as possible). A horror film fan since the age of eight (after seeing **FRANKENSTEIN MEETS THE WOLF MAN** on its initial release in 1943), he would get a chance to contribute to the genre when he began assisting his pal, Paul Blaisdell, with the props and special effects on a number of sci-fi thrillers for American International Pictures in the late Fifties. This unique friendship/partnership often found Bob and Kathy spending entire weekends with Paul and his wife, Jackie, at the Blaisdell home. Their collaborative efforts eventually extended from the screen to the printed page with the creation of *Fantastic Monsters of the Films*, an early Sixties magazine that was short-lived but very much cherished by its readers, who benefited from their industry insiders' insights.

After his brief stint in the publishing world, Bob found himself taking on what may be his most readily identifiable role: The last of the great gorilla guys. Appearing first as "Kogar the Gorilla" for the likes of independent filmmaker Ray Dennis Steckler and a young movie maker named Don Glut, the character would evolve into the familiar beanie-wearing "Tracy the Gorilla," who debuted on the classic mid-Seventies

Saturday morning series **THE GHOST BUSTERS** opposite former **F-TROOP** co-stars Larry Storch and Forrest Tucker.



Long before the expression was ever coined, Bob Burns was one of the first (if not the first) "Monster Kids" that would come to passionately embrace imaginative entertainment and remain young at heart as a result of that love. (His only rival for 1st place might be the late Forrest J Ackerman, co-founder of the original *Famous Monsters of Filmland* magazine and owner of the "Ackermansion": a home-



based museum dedicated to the *fantastique* in art, literature and film.) His collection of props and other classic movie memorabilia, dubbed "Bob's Basement," is a personal attempt at preserving cinematic artifacts so that they can be shared with others. The collection that Bob and Kathy have accumulated over the years all began when special effects artist Ellis Berman, the father of one of Bob's friends, noticed the young boy's interest in one of his creations: The silver wolf head came from 1941's **THE WOLF MAN**. Bob was stunned to learn it was merely rubber painted to look silver...and even more stunned when Berman presented the prop to him.

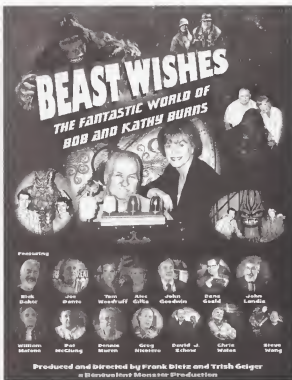
Over the years the "silver" wolf's head would be joined by one of the original animation armatures used by Willis O'Brien for **KING KONG**, countless costumes from classic cliffhangers, George Pal's full-size **TIME MACHINE** prop (Bob's pride and joy), and even material from such contemporary classics as **ALIENS** and **GREMLINS**. "Bob's Basement" has become something of a museum of lost art now that special effects have entered the digital age, with make-up departments and machine shops giving way to office cubicles housing computer animators and CGI artists. Films like Peter Jackson's 2005 remake of **KING KONG** (in which Bob and Kathy have cameos) leave no physical mementoes of their digital creations, but Bob Burns still has that steel animation armature used to bring the 1933 original to life.

Not everyone has been able to visit Bob and Kathy Burns' home or attend one of their legendary Halloween shows. Fortunately for us (and the generations to come), when filmmakers Frank Dietz and Trish Geiger created Benevolent Monster Productions, they chose Bob and Kathy as the subject of their first project. The resulting labor of love, **BEAST WISHES**, is a window into the wonderful world of this incredible couple. Joining them in the video tribute are such genre favorites as Rick Baker, Joe Dante, John Landis, Dennis Muren, David J. Schow and William Stout, all of who have warm memories to share.

It seems appropriate that a documentary on Bob and Kathy Burns should come from the likes of Frank Dietz and Trish Geiger. Having had the pleasure of encountering both Bob Burns and Frank back-to-back in 2007 (during the 5th annual Rondo Awards ceremony at **WONDERFEST**), I can honestly say you couldn't ask to meet two nicer guys. In spite of their own busy lives and careers (Frank's credits include actor, director, writer, producer and even Disney animator), both are very down-to-earth with their fans and try to encourage new talent. Frank was not only the first person to win the Rondo Hatton Classic Horror Award for "Artist of the Year," but went on to win it again the following year. And the multi-talented Trish Geiger seems the perfect production partner for Frank; a writer, director, producer, cinematographer and actress, Trish was awarded a Rondo for "Best Independent Film" for her 2009 production of **DARK AND STORMY NIGHT**, an "old dark



Trish, Frank, Bob and Kathy on the set of **BEAST WISHES**.



house" comedy from the people who brought us **THE LOST SKELETON OF CADAVRA** and **TRAIL OF THE SCREAMING FOREHEAD**.

After its April 2012 debut, **BEAST WISHES** quickly found favor with fans and festivals alike, winning the "Best Documentary Award" at the July 2012 Fright Night Film Festival in Louisville, Kentucky, as well as the "Audience Choice Award" at the Feel Good Film Festival in North Hollywood, and is *still* winning awards. As I write this (in April 2013, exactly a year after the movie's L.A. premiere), it has just been announced that **BEAST WISHES** has won "Best Documentary" yet again, in the 11th annual Rondo Awards.

In spite of the accolades, Frank and Trish have given themselves little time to celebrate their success. Already in production is **LONG LIVE THE KING**, a feature-length look at the timeless appeal of **KING KONG**. (Need I add that Bob Burns is involved?) Based on **BEAST WISHES**, I hope to be back here covering that film in the near future!

For more information, be sure to check out these websites:

www.beastwishes.com;
www.benevolentmonsterprods.com;
bobburns.mycottage.com;
www.bobburnshollywoodhalloween.com

Antenna TV

by Kent R. Daluga

Turn that "OFF" and go out and play...The sun was shining and the day was calling and the idiot box was showing some movie/film/flick you've only seen pictures of in a trashy monster magazine (their words not mine)...What to do as the only portable device of the day was a 9" B/W Montgomery Wards television set with a built in handle?

The man down the street always got to explore his favorite show (Roller Derby) and no one called out to him "stop wasting the day and be a kid" you'll soon be an adult and have real challenges!! I know but "MARS WAS INVADING EARTH" and a "COLOSSAL BEAST" was stalking the southwest and the "EARTH WAS SPLITTING IN TWO"...and all on the "idiot box" and not just in the evening! And soon the day would be ending and the weekend over and then the torment of endless clock watching and teachers, bullies, and maybe if you were lucky some girl would smile and say "HELLO"...wake-up....you're dreaming....not gonna happen....not yet, not yet?

Maybe summer time would be the salvation as now there were more chances of rainy days and then the "idiot box" time could be coveted and soon the VHF rabbit antenna ears and UHF loop would help me understand "THE TIME BARRIER" and "TIME MACHINE" and the never ending raid of "GODZILLA" on Japan...I had to know! This knowledge was important to someone and them maybe it was just a passed down generational thing....The stories had been shared, but were the memories only conversation???

It had to be more than that as it seemed so important to spread the word and share the knowledge....maybe

only to a few, only a few...? In the dark and quiet of night the tube glowed and the power was in the hands of those in control or the remote/channel changer and still the search continued for the knowledge of /if he was the "LAST MAN OF EARTH" or did "DINOSAURS RULE THE EARTH"...?? The portable machines changed and so did

THE WORLD'S GREATEST CHILLERS



11:30 PM "THE BRAIN EATERS"



1:00 AM "NOT OF THIS EARTH"

SATURDAY NIGHT ON 7

FABULOUS

'62 presents CHILLER



the cosmic man

Are creatures from outer space watching us now?

KBTv

TONIGHT 10:15
AGAIN
SUNDAY 12:30



CHILLER

40 Scary Moments!

JOHN AGAR

stars as a monster
accountant whose body
is invaded by a terrifying
evil force from outer space

THE BRAIN
FROM
PLANET AROUS

8:30 TONIGHT 11
KBTv

BARON
DAEMON
presents...



GORG0
this is the BIG one!
SAT.
NIGHT

11:00
WNYs-TV

the means to solve these mysteries and now it was all at the fingers of "CHILDREN" and would they understand or even care about the long summer days....when the cry rang out!!

"GO OUT AND PLAY"....."K"

SCARY 88!

THE COUNT TO 100 & SCARIES CONTINUE IN 2013!

106

SCARY MONSTERS MAGAZINE A Real Monster Magazine!

GIANT Dino-Monster 'Theory': Visualizing the *Real* 'dino' in Dino-Monster Reel

by Allen A. Debus

Science fiction and horror writers and movie directors must surmount a difficulty in conceiving new fare for their audiences. Our exalted 'imagineers' must be sufficiently capable of suspending disbelief with characters and universes they've created, and the overwhelming, cosmic problems which must be resolved such that the story will entertain. And while they usually aren't trying to produce a comedy (unless, it's, say, *ABBOTT AND COSTELLO MEET FRANKENSTEIN*), how many times have we seen these old sci-fi genre films and snickered at certain scenes or ridiculously scripted lines based on what we know today. Or if we just happened to know more science than the 'average Joe'—possibly including the benighted film director—we can spot scientific inconsistencies that were so conveniently glossed over. "That's impossible!" we might find ourselves yelling at the screen. Or, "That violates the laws of physics!" Yes, but the history of science has proven that we'd best be careful to judge. For quite often what is considered impossible eventually enters the realm of the possible through the dark magic of scientific method. So, certainly, to some degree, maybe our rude laughter is unfair.

When it comes to movies involving invading prehistoric monsters, which are usually cast as "science fictional" in nature (often imbued with elements of horror), in order to satisfyingly suspend disbelief, paleontologists are summoned to address two pressing matters. First, they must sufficiently document the existence of a gigantic mysterious beast that defies comprehension and natural laws, a creature that would otherwise seem impossible. And they must explain why this supposedly "prehistoric" monster is alive in modernity. Hey—if it's truly prehistoric, then by definition it shouldn't be alive today! (A third movieland question, left largely unexplored in this article, regards how the monster may be destroyed, but often that's where other scientific experts enter the picture, besides the paleontologists.) Scientific men seek rational explanations. Hence the dino-monster must be "explained" rationally, if even on the basis of flimsy evidence and doubtful logic—just the kind of stuff we love! Science fiction without the science often would translate into fantasy horror. The films under consideration here were all intended as science fiction, albeit tinged with terror.

THE DEADLY MANTIS:

Using the platform to delve into a few of the tricks used in moves to suspend disbelief over paleontological matters, let's examine Universal's *THE DEADLY MANTIS* (1957) as an introductory exercise. This unusual film crosses the "big bug" genre" of the 1950s with distinct paleo-themes. (Opening narrative also projects Cold War angst, although without those unusual scenes of a detonating nuclear warhead that appear in the American films of this period.) The trouble begins when a natural geo-disturbance causes glacial Arctic ice containing an enormous Praying Mantis to surface and thaw. The Mantis emerges from icy entombment wholly alive, and begins menacing mankind, at first mysteriously. Discovery of a broken, 5-foot long "hook"—mottled green in color—at a US military plane crash site leads to scientific investigation over the nature of the beast. What is this unusual specimen?

When pathologist Professor Anton Gunther

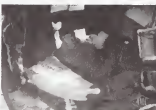


(Florenz Ames) can't identify the "appendage," the intervention of paleontologist Professor Nedrick Jackson (William Hopper) is sought. Jackson happens to be an authority on the "Oligocene carnivory," which essentially means he has expertise on carnivores (all kinds, we might suppose) that lived globally some 30 million years ago, or so. It sounds like a fairly broad field. Jackson also has a reputation (reminiscent of Baron Georges Cuvier, two centuries ago) of being able to reconstruct prehistoric creatures with no more to start from than only a few bones. Good thing he's available to consult on what will later turn out to be a huge bug then, huh!

Okay—before calling Terminix, paleontology comes to the rescue! Through careful script writing, Jackson's initial observations lead curiously and quite nearly to a 'correct' conclusion within a few minutes. After remarking that the specimen doesn't resemble bone, yet is more like gnistle or cartilage (usually associated with bone), Jackson ridiculously says, that it can't be from an animal because it's not bone, and that is because every known species of animal has a bony skeleton! This would have most savvy viewers wondering where exactly Dr. Jackson obtained his Ph.D. Then he adds, "Even birds have bony skeletons." really—how fascinating! Jackson must have noticed that phenomenon during a Thanksgiving dinner. He goes on to claim that through this thinking-out-loud exercise they're making "considerable progress." Oh stop, please. If the script writers had only been clear that not every kind of animal has a bony skeleton, the

science would have seemed more intact. Or Jackson might have simply missed saying the word "vertebrate" in the first line cited above. Or maybe he missed some key classes back in his college days.

Yet things are moving along here as discussion turns to invertebrates, like insects. Conclusions are swiftly being made by the seat of our pants. Jackson, while noticing a detail on the specimen through a



The 5-foot long "hook" discovered in the Arctic. Yep, from the look of it, it could have only come from an insect, right?



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magnifying glass states emphatically, that insects "...have a fold where muscles are attached," referring to general insect anatomy. Dr. Gunther muses, "It's a possibility." "An insect?" asks General Ford (Donald Randolph). Yes possibly, according to Dr. Jackson, that is, through the "process of elimination." But a further, simple analytical test of fluid from the end of the hook would reveal whether the "blood" contains red corpuscles. If red corpuscles are not present, then this would support a theory that the specimen is from an insect, although they would still not know which species. General Ford praises Dr. Jackson, even suggesting that he's beginning to sound a little like Sherlock Holmes. Okay—sheesh! 'If these people could only listen to themselves,' we find ourselves screaming! No claw or appendage from an insect could *ever* be THAT huge. Physical scaling laws bound by gravity and physiology defy that possibility in the present age. True—in the geological past there were prolonged periods, such as during the Paleozoic Era, when atmospheric oxygen exceeded that of the present day and insects then did grow to larger sizes than in the present—such as the dragon fly with the 2-foot wing span that will be referred to shortly in a later movie scene. But that's a long shot from where Dr. Jackson is leading the inquiry.

Basically, everything is concluded in the next important scene, which takes place in Dr. Jackson's office at the Natural History Museum. This is where Jackson, whose thinking is facilitated by Marge Blaine (Alix Talton) takes us along a frenetic ride of pseudo-logic leading to his conclusion that the hook/appendage came from a Mantis. Marge conveniently recognizes that the shape of the appendage resembles that of the spur on the leg of a grasshopper or cricket (which are herbivorous, not carnivores). Nearly every assertive statement uttered in this scene becomes a definitive, if not foregone conclusion, no doubt to cut to the chase and reduce the movie length. Also, if the "science-speak" is said rapidly, then audiences won't have time to contemplate what's going on or able to properly critique it. Now Jackson almost sounds momentarily doubtful. "If that's from an insect, it's the biggest creature that ever lived." In a brief sigh of comic relief, Marge replies, "Are you sure you're feeling alright?" (lololol) Well, he probably isn't, but for sure he's really in the moment.

Now things come together almost too rapidly for viewers to keep up. In keeping with Cold War monster movie themes, it must first be proven to the audience that Science can deduce what this particular creature is, thus facilitating our ability to identify it when it appears, leading to its ultimate destruction. And that's just what's about to happen. Next, Jackson receives a phone call—the fluid test results have come in; the blood test reveals there were NO red corpuscles. Ah, it's an insect after all. Then how could it be alive, derived from the frozen Arctic? Jackson first shows us a 90-million year old fossil insect (certainly not a real specimen) preserved in amber, thus implying the monster must be ancient, which is a setup for what will be stated, shortly. Why is the living monster on the rampage so huge? Jackson refers to a fossil slab over his mantle showing the 2-foot wide dragon fly. See how big they could become! "Best you can do?" challenges Marge. Jackson replies, well he didn't say they were looking for a mere dragon fly. After all, the monster is carnivorous (thank goodness Jackson specializes in "carnivory"), and therefore, yes, he's already decided—therefore, it must be a Praying Mantis! Wow! Well, fossils "prove" that prehistoric dragon flies could only grow to two feet, but absences of negative evidence allows Jackson to suggest that prehistoric praying mantises could have grown to considerably larger sizes.

Jackson now is on a roll, stating that the field of paleontology isn't narrowed to what we understand... fortunately paleontologist can "stretch understanding to take in the universe." Huh? Okay, more "science-speak." Shaking off that gem, next there is a discussion of Woolly Mammoths frozen discovered in Siberia. Jackson speculates contrary to conventional wisdom that the Mammoths actually were alive when discovered, recovering from suspended animation as the surrounding ice melted. Stating that the Mammoths were not cadavers "proves" if not highly suggests that, likewise, the Mantis could have also been preserved in a frozen state from some earlier geological age.



Prof. Gunther examining a (fake) insect preserved in amber held by Dr. Jackson in THE DEADLY MANTIS, to reinforce the idea that if insects could be preserved in this way, it might be too much of an extrapolation to suggest that the huge Praying Mantis could also be real and alive!

Furthermore, Jackson extrapolates that if the Mantis was frozen it likely was held in a state of suspended animation. "You believe this?" Dr. Gunther rightfully queries. Jackson replies, "Well, I don't *disbelieve* it," and furthermore, until someone comes along with a better theory he's sticking to it. We're even shown an anatomical picture of a Praying Mantis in case audiences aren't familiar with this insect. The sad part of the matter is that despite his tortured use of scientific reasoning, he turns out to be...correct. And, predictably, the giant Mantis appears dramatically only to be destroyed.

So, in conclusion, what a torturous, convoluted, if not downright flimsy chain of logic was used to "prove" the existence of the monster that will inevitably menace mankind.

If no attempt is made to suspend disbelief in some inventive way, like through the nerdy role of a "Dr. Nedrick Jackson" as in **THE DEADLY MANTIS**, then the story is more akin to outright fantasy rather than being science fictional intone. There's nothing inherently wrong with either approach, except that in movies from America's Cold War period, use of explained science and technology became part of the formula for destroying giant mysterious invading monsters. But before certain weapons can eradicate, first scientists must use scientific reasoning and methods to *prove the existence* of the monster. Only after the monster is explained on the basis of sound rationale (accounting for its particular powers, attributes, properties and abilities) may it be destroyed. This successful "formula" mirrored America's approach to prevailing globally, both at the end of and following World War II through scientific invention and use of technology and industry. So why not use analogous strategies for defeating non-human monsters as well. Eventually, scientists learned that exposure to radiation (particularly fallout from nuclear weapons) was harmful, and so this led to another intellectual crisis (as well as yet another paradigm shift in monster film-dom).

Proving the existence of the monster, however strange, imagination-defying or impossible they may seem is at the root of the paleontologically themed giant monster movies of the 1950s and early 1960s. Scientists seek natural explanation for creatures that seemingly defy known physical laws or comprehension; therefore in these movies, sometimes, the 'rules of what is 'naturally' possible must be bent." The giant prehistoric Mantis is certainly a "stretch" (bad pun!) and problematic when it comes to convincing viewers how a 5-foot long hook belongs to what Marge describes as a "cute little bug." But when it comes to movie dinosaur monsters (or "dino-monsters"), there are usually fewer mental gymnastics to go through before accepting



"This cute little bug?"

what is happening on the screen as 'real-reel.' And so here let's focus on the essential play used in such period films, that is, how directors went about their task of "proving" to audiences the existence of the giant dino-monster. There's a time-honored trick they usually resorted to, which was inaugurated by Jules Verne but reached maturation with Sir Arthur Conan Doyle. Remember—part of the traditional sci-fi formula is that before the dino-monsters can be defeated, they first must be proven to exist, and that their existence must not be beyond the realm of the possible. Let's see where this idea stemmed from and how it played out in our favorite Cold War era giant dino-monster movies.

THE LOST WORLD:

In a recent e-mail communication I extemporaneously referred to myself as a "dino-monster scholar," and so accordingly I'll try to live up to that lofty, self-serving title here by exploring another paleontological aspect related to suspending disbelief in sci-fi movies. I particularly enjoy dino-monster works of fiction and movies—those in which the science of paleontology is bent over so gently (or sometimes rudely wrangled aside!), as to unhinder the throes of imagination. For example, three of our most beloved sci-fi novels of the past rely upon or incorporate to significant degree, geological and paleontological elements. Briefly consider, for example Jules Verne's *JOURNEY TO THE CENTER OF THE EARTH* (1864, 1867), Edgar Rice Burroughs' *AT THE EARTH'S CORE* (1914), and Arthur Conan Doyle's *THE LOST WORLD* (1912); yes, all of which were later filmed with varying degrees of success.

Even when Verne's tale was written, geologists certainly realized that it would be virtually impossible (there's that word again!) to actually journey inside the Earth all the way to its center, or the core. And yet, through elegant story writing and plotting, Verne and, later, Burroughs masterfully suspended disbelief (taking sleight of hand advantage of what was then at most, discarded pseudo-science), making it verily seem that the adventures they wrote about were at least, well, entirely plausible when indeed they were not. The key is that they made us want to believe!

By contrast, because much of the surface of our planet was still relatively unexplored by 1912, the premise of Conan Doyle's tale (i.e. dinosaurs still living in a remote corner of the world) might have seemed rather more in the realm of, at best... possibly "possible" at the time it was written. Yet he introduces a trick to suspend disbelief, one replicated by subsequent authors and directors through the next half century, one which in a slightly different vein was introduced by Verne 50 years earlier. A "trick"?

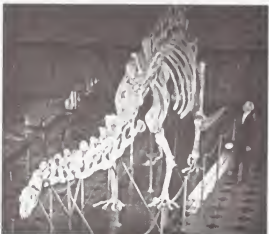
Yes, and a rather simple yet suggestive one. In Conan Doyle's serialized 1912 novel, we learn that the first modern explorer to ascend

the "lost" plateau in the Amazon is Maple White, whose notebook was retrieved during a subsequent mission conducted by Professor Challenger. Within this notebook are sketches of supposedly living animals Maple White witnessed on the plateau summit, including plated dinosaur *Stegosaurus*. A facsimile of the notebook drawing, showing the dinosaur staring at Maple White, was 'reproduced' in *The Strand Magazine*, drawn for the issue by artist Harry Rountree, although "signed" for authenticity in the lower right corner by 'Maple White.' Seeing is believing and contemporary readers of the novel would have had no recourse but to be tempted to 'believe' there was a person named Maple White who was actually on the plateau where he saw this living animal! Well, at least seeing the drawing published adjacent to Conan Doyle's remarkable words facilitated imaginative



fancy. As in politics, or rather like Agent Mulder of *THE X-FILES*, we're overly prone or conditioned to accept information confirming what we wish to believe, "even in the face of facts." (Quote from Richard Stengel, *Time*, Oct. 2012.)

A dozen years later, First National Pictures filmed an adaptation from the novel as a silent movie, *THE LOST WORLD* (First National Pictures, 1925), starring Wallace Beery as Professor Challenger. (For considerably more on this movie, the 1960 "remake" and the 1912



Use of pseudo-real dinosaur (brontosaurus) skeleton in *THE LOST WORLD* (1925) to reinforce what will be witnessed on Maple White Land.

novel, see my "Lost World Revisited article in *Scary Monsters Magazine: Summer Special No. 4*, 2012, pp. 5-19.) Notably, director Harry O. Hoyt included scenes where viewers not only glimpsed Maple White's drawing in the notebook but also witnessed mounted prehistoric animal skeletons in London's "Zoological Hall." These scenes are visual extrapolations of passages selected from the novel, where Conan Doyle's Challenger presents physical evidence "proving" to Daily Gazette reporter Edward Malone, as well as intrigued page-turning novel readers, the veracity of Maple White's observations. Both Conan Doyle and Hoyt suspended disbelief sufficiently, so as to lure us in, hook, line and sinker. At this point, we really want to thumb our noses at those fools who scoff at Challenger, an esteemed scientist who wields powerful conviction on this point. Buttressed by "evidence" presented by Conan Doyle and Hoyt through fictional Challenger, we simply prefer to believe that dinosaurs still live on the plateau, and so we shall.

Incidentally, Jules Verne did something similar in his *Journey to the Center of the Earth* novel, showing us "real" fossils embedded in the walls of the labyrinthine underground caverns, before these frightening "prehistoria" come alive! First National's suggestive use of LOST WORLD's "genuine" fossils wasn't the first time dinosaur skeletons were used as movie props in motion pictures (i.e. ADAM'S RIB, 1923)—nor would it be the last. There's another innovation heralded by First National, namely, eye-catching promotional artwork featuring a giant theropodous dinosaur smashing elements of a modern city underfoot.



Dr. Nesbitt fails to convince Dr. Elson of the existence of the dino-monster he's absolutely certain he's seen, which just conveniently happens to be the species of the mounted skeleton seen in the background.

just before the wreck, an incident which Nesbitt reads in a newspaper account. So he's quickly off to see Dr. Thurgood Elson (Cecil Kellaway) who is the "foremost paleontologist in the world" at the Department of Paleontology. Elson's researches are facilitated by his pretty assistant, Miss Lee Hunter (Paula Raymond). Immediately, the scene entices audiences; we see the mounted skeleton of some kind of sauropod (e.g. "brotosaur-like") animal, and a image of the American Museum *Tyrannosaurus rex* skeleton (suggested to be in some kind of panel mount) in shots behind Nesbitt. Shades of Verne and Conan Doyle!! Why—if you melded the skull of the "Rex" with the body of the sauropod, you'd essentially have the "resurrected" body of the sauropod, you'd essentially have the "resurrected" body of the "Rhedosaurus" that Nesbitt saw in the Arctic.

In this scene infused with paleo-ambiance, Dr. Elson pooh-poohs Nesbitt's sighting of the monster and doubts his idea that such a creature might have hibernated like a bear for over 100 million years, until the heat from detonation of the Bomb melted the entombing ice. It's too unlikely that an animal could survive on its tissues for such an incredibly long time. Lee Hunter chimes in, offering the story about the "dead Mastodon" frozen in Siberia (i.e. although so far, no frozen Mastodons have been discovered anywhere—only Mammoths). She considers that Nesbitt's theory could have merit, especially because she's a "sympathetic bystander who has a deep abiding faith in the work of scientists; otherwise she wouldn't be one herself." Nesbitt's intriguing story seems worthy of investigating further—ahem, in her apartment.

Hunter has gathered together all the sketches of the known prehistoric animals" for Nesbitt to examine. So the ability to define what the creature is (which by now has destroyed two ships and shortly a lighthouse tower), depends on deciphering paleoart. Ironically, as we'll see shortly, the unrecognized answer to the riddle existed plain as day in Dr. Elson's museum hall all of the time. Sifting through the pictures, Nesbitt remarks that he didn't realize there were so many kinds of prehistoric animals, to which Hunter replies that they haven't even reached the Cretaceous Period yet. This is incorrect, however, because Nesbitt has already sorted through two Charles R. Knight painted restorations of "Trachodon" and *Tyrannosaurus* engaging a Triceratops family in battle, which are all Cretaceous animals. Maybe Hunter isn't so geologically minded after all. Few audience viewers probably saw that only a subset of the pictures Nesbitt pages through are "established" samples of paleoart, as opposed to having been prepared for the movie by production artists and staff.



THE BEAST FROM 20,000 FATHOMS:

Next, we see the "trick" utilized in 1953's **THE BEAST FROM 20,000 FATHOMS**, involving release of a giant dino-monster from glacial ice followed a nuclear warhead test detonation in the Arctic. Although following the blast, physicist Dr. Nesbitt (Paul Christian) sees a living giant monster moments before becoming injured in a snowy avalanche, medical personnel believe he's suffering from "traumatic hallucination." Nesbitt also claims that because he's a scientist that his observations should override any psychological evaluation—but to no avail. There was no monster footprints left near where Nesbitt was rescued (although these could have quickly become covered in a storm.) Soon the medical staff at least partly convinces Nesbitt that he was delirious at the time.

That is, until a ship, the "Fortune," sinks at sea, with crew claiming they spied a sea serpent





At last—Dr. Nesbitt finds confirmation of his observation in a drawing of the “Rhedosaurus.”

Then, suddenly, he finds a picture that resembles the animal he saw. Hunter quickly shows him another which is strikingly even more so like the monster he witnessed! By golly they’ve found it. Now the monster can be named—it’s the Rhedosaurus. Of course, this is a drawing made for the purposes of the film by production staff. Now Hunter and Nesbitt reason that if one of the sailors who survived the sea serpent sinking can also pick out the same picture (even though they’ve only seen the monster in the water with its legs submerged), that they could “prove” to Dr. Elson that such a monster lives and that Nesbitt’s outlandish theory is correct after all. When shipwrecked sailor Jacob Bowman (Jack Pennick) dramatically identifies the same picture, the concurrence is too uncanny. “What further proof do you need?” Nesbitt implores. Elson, chuckling at the thought that a Mesozoic animal could be alive today, is suddenly convinced, doing a 180 degree turn about. Furthermore, Elson declares the monster is 100 million years old and a “direct ancestor of the mounted “sauropod” skeleton displayed before them.

Now that the monster has been identified and named, they begin planning how to stop it, leading to its inevitable destruction. But first Elson must witness the creature firsthand, in its natural habitat—the submerged canyons, where its only fossils have been found. So in a later scene, Elson enters a diving bell. Upon spying the creature below the waves, we further learn that it is a “Paleolithic survival,” that its “...dorsal is singular, not bilateral, and that the “capital suspension is cantileveric.” “But the most astonishing thing about it is...” And at that moment poor Elson expires. From his few gibberish observations, however, one may rightly question whether he might have already been suffering the bends.



So clearly, use of dinosaur imagery—some real, some “cooked up” for the occasion of the film, facilitated Nesbitt’s recognition of the Rhedosaurus, the critical first step needed in a sci-fi flick before the offending beast can be exterminated. The mounted skeleton of the Rhedosaurus’ direct ancestor is not a real dinosaur known to science, but it looks sufficiently like dino-skeletons, which many people in the audience would have seen examples of in natural history museums, to pass for a genuine dino-monster. (And incidentally, there was an Australian dinosaur sauropod genus named the “Rhoetosaurus,” a name which was pronounced much like Harryhausen’s invention.)

GOJIRA:

Conan Doyle’s strategy—the “trick” was further employed in the decade’s most pivotal, heartfelt, tightly wound and powerful giant dino-monster movie, Toho’s **GOJIRA** (1954). **GOJIRA** was inspired both by RKO’s **KING KONG** and **THE BEAST FROM 20,000 FATHOMS**. But it was instilled with much originality as well, derived from Japanese wartime and postwar experiences with nuclear bombs. Let us examine how the paleontologist in this story, Dr. Yamane (Takashi Shimura), identifies the sea monster that becomes known to the world as Godzilla. First, there is a backdrop to this film, stated and accepted by the audience. Godzilla claims status as a legendary sea creature of the “old days,” when women were sacrificed to appease it, inhabiting Odo Island’s coastal waters. The creature is also briefly witnessed by sailors on doomed freighters which have suddenly burst into flame, the first of which is named the “Eiko-maru.”

But can the sinkings instead more logically be resultant of an undersea volcanic eruption? That idea is quickly dismissed. The islanders put things together—as the fishermen aren’t catching anything lately; it must be some animal causing this. Ceremonial exorcism of the beast only seems to stir things up, as one eyewitness, “Shinkichi” sees a huge animal that night storming through their village. Following the destruction of the “hurricane,” and given the local shipping catastrophes, Dr. Yamane is summoned to conduct a thorough investigation of the island. But while addressing officials before embarking for Odo, Yamane prophetically cites the case of “alleged” Snowman footprints of the Himalayas as examples of what Nature has hidden from us. “After all, Earth has many deep abyssal pockets that may contain secrets.” A highly liberal thinking paleontologist!

When the investigation commences, Yamane quickly takes note of groundwater contaminated with radiation on the same side of the island where a huge footprint is found, as well as a trilobite embedded within this footprint. Trilobites became extinct (i.e. 250 million years ago), but strangely this specimen is not fossilized. Startlingly, it’s fresh! Then the monster appears, but comes ashore on the other side of the island, where it is witnessed by dozens of people, including Yamane who takes a photograph. Afterward, an enormous trackway is seen along the shore leading back to the sea. This is a bipedal monster, unlike the Rhedosaurus. So it would seem that the monster’s existence has been very well documented during their visit to Odo Island.

But there is still the pressing matter of explaining how such a creature could be alive today. Yamane is tasked with the job of suspending disbelief concerning this remarkable creature for the viewing audience. True—we’ve all seen the monster, but how could this be accepted as a plausible prehistoric beast? Much of what we need to know comes in the next pivotal sequence, where Yamane lectures to worried officials back in Japan. The news is grim, and what he has to say is bolstered by paleoart—once again, images of prehistoric life.

In a darkened room, Yamane shows slides of prehistoric animals; first a crudely drawn “Brontosaurus,” and then—significantly—a painting showing two animals clearly “borrowed” or swiped from Rudolph Zallinger’s “Age of Reptiles” (1947) mural displayed at Yale University’s Peabody Museum. Here amidst a volcanic field, we see a striped *Plateosaurus* of the Triassic Period, and more



With a nearby stegosaurian tallman, Dr. Yamane contemplates a world with godzillan creatures.



Dr. Yamane refers to a Tyrannosaurs restoration during his lecture in *GOJIRA*, which is based on Zallinger's "Age of Reptiles" (1947) painted, pot-bellied tyrannosaur.

importantly a bipedal, pot-bellied *Tyrannosaurus rex*, dating from the Cretaceous Period—one of the principal creatures whose anatomical features were borrowed for creating the Godzilla suit. Dr. Yamane suggests, however, that like Godzilla, these creatures stem from the Jurassic Period, only two million years ago. Yamane needs to consult his geological time table, however, as the Jurassic Period is defined by rocks dating from between 205 to 144 million years old. While refinements in this chart have occurred since 1954, even then the Late Jurassic was set around 150 million years ago.

Zallinger's *Tyrannosaurus* also has a single subdued row of integumentary, triangular scales situated along its spinal column, not unlike those seen on the Rhedosaurus. Incidentally, I discussed the significance of Zallinger's painted restoration with respect to design of the Godzilla costume in *G-Fan* no. 98, Winter 2012, pp. 50-56. (As an aside, note that in Dr. Elson's aforementioned reference to the "singular, not bilateral dorsal" feature may be in reference to the Rhedosaurus's low ridge of triangular spinal scales that "became" far more prominent, jagged and ostentatious a year later in *GOJIRA*'s Godzilla. Also, it is interesting that the "ancestral" "sauropod-ish" skeleton on display in Elson's museum has no bony, stegosaurian osteoderms along its backbone. So Rhedosaurus (possibly derived) dorsal feature may be integumentary.)

Next, Yamane theorizes how this creature came to be. He doesn't have any fossils belonging to this species, but suspects that during and after the Jurassic a creature "somewhere between" marine and terrestrial reptiles evolved, a transitional "intermediate" form. Okay, but why is this animal alive today?

Yamane continues, after accepting its folkloric name of "Godzilla," and estimating from the photo that is about 150 feet tall, which would defy bounds set by gravity. Yamane suspects that it was disturbed from its particular marine niche following recent hydrogen bomb testing in the Pacific. This conclusion is supported by "strong evidence," such as the trilobite (which he claims has been extinct for only two million years), and the radioactive sandy sediment found in its shell. Also, Geiger counter readings show presence of strontium 90, a product of nuclear bomb detonation. The sand that came from Godzilla, which is characteristic of Jurassic "red clay" marine deposits, absorbed an immense of radiation. Therefore, Godzilla must have absorbed this radiation as well. To metaphorically cap his summary, in a later scene we see Yamane contemplating the folly of mankind in his study adjacent to a miniature model of a Stegosaurus skeleton—the dinosaur that had plates along its spine (in this case only a single row). Showing an image of a real dinosaur with plates arranged along its spinal column would fortify audience belief in a fictional creature, Godzilla, which has several rows of plates on its spine. This skeleton also foreshadows that of Godzilla's (plated) skeleton briefly witnessed on the seabed after Dr. Serizawa's (Akihiko Hirata) oxygen-destroyer has been successfully deployed.

Now Japan proceeds to destroy the monster, although Yamane would prefer to study its resistance to radioactivity. Yamane concludes the film prophetically, warning of other formidable godzillas that could be stirred up if mankind continues conducting nuclear tests. How good a job has Yamane done in explaining the monster? Has he suspended disbelief sufficiently? Well, Godzilla is even larger than the Rhedosaurus, and its enormous, bipedal proportions simply defy the laws of physics. Yamane didn't explain any of that. After the monster begins breathing fire over the city, this curious adaptation is never explained by our resident paleontologist either. If the transitionally evolved Godzilla species is a direct mutation from the Bomb, he didn't say so explicitly. How does a marine creature like this "breathe" so efficiently on land as well as underwater—no traces of gills can be seen. But, while he also cannot explain how such a creature could survive in spite of its high degree of radioactivity, to his credit, Yamane did offer to study this death-defying characteristic. Even though Yamane was able to establish the monster's origins, he remains powerless to suggest how it may be destroyed (a task left to Dr. Serizawa). Anyway, scenes where Tokyo is destroyed by the horrible phantasm visually absorb and mentally engage audiences to such high degree that there is no need for further suspension of disbelief that might be ordinarily achieved through continued pseudo-scientific lecturing, prattling, etc. of how such a creature may live yet defy physical laws. Recalling Hiroshima's arresting scenes of destruction, we simply must accept.

The 1956 Americanized version of the film, *GOZILLA, KING OF THE MONSTERS*, casting Raymond Burr in a spliced-in role as reporter Steve Martin, is not nearly as good. And the science supporting "belief" in the monster is much watered down, if not worse. For instance, Yamane declares that Godzilla is 400-foot tall, making it that much more of an impossible beast! Much of the rest



Dr. Yamane lecturing in *GOJIRA* concerning Godzilla's dinosaurian origins.

repeats what is learned in the Japanese version (including its presentation of "real" dinosaur imagery intended to bolster belief in the "real" monster), although maybe some things were lost in translation. But this time Yamane states that Godzilla was "resurrected" due to repeated hydrogen bomb experiments, which can be interpreted to mean anything from mutation to simple (re-)awakening from beneath the waves following a disturbing blast (after "rare phenomena" of nature allowed the species to "reproduce itself," presumably while submerged, through geological ages until the present day). Or did he imply some sort of supernatural process? Then at the film's conclusion, Steve Martin remarks that the menace was over without suggesting Yamane's angst over what might happen if nuclear bomb testing were to continue (which of course they did).

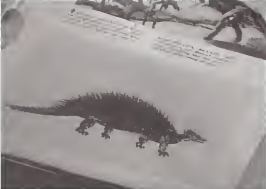
GIGANTIS THE FIRE MONSTER:

The very nature of sequels is that the need for "proving the existence of" the monster is minimized (because we've already seen it 'alive'). Also, "explaining" the background science of the monsters can be presented much earlier in the film, instead of having the usual big, convoluted buildup deciphering the scientific mystery. Usually in such cases the focus hinges on addressing why it is alive (again?), and above all, how may it be destroyed (again?). So in Toho's *GODZILLA RAIDS AGAIN* (1955), there isn't too much emphasis placed on explaining the nature of a second Godzilla. This is indeed a second specimen as we can see from the more buck-toothed fangs and the slightly different sounding growl. But there is added intrigue over a new dino-monster which Godzilla battles to the death. But if audiences already accept that a Godzilla once appeared (i.e. in *GOJIRA*), then the appearance of a second Godzilla and another species of giant dino-monster adversary is much easier to swallow.

So this time, instead, two paleontologists (Drs. Yamane and Tadokoro) consider a new adversarial creature, the "Anguirus" which has been reported. It has been witnessed on a small Pacific island (sparring with the 2nd Godzilla) by two pilots, who share their observations with a scientific team. The pilots are shown dinosaur drawings, a pile of paleo-pictures (yes—including another rendition of Zallinger's "Age of Reptiles" *Tyrannosaurus*), and they flip through pages of Dr. Pretery Hawdon's illustrated dinosaur book. And then one of the pilots excitedly finds a picture of the quadruped Anguirus, (pasted into) the book, which as Dr. Tadokoro (Masao Shimizu) explains is an "ankylosaur" that was/is 150 to 200 feet tall, a geological contemporary of Godzilla. It would be unbecoming of me to challenge a true expert such as Dr. Hawdon in such affairs, but note this height would have made Anguirus as tall or taller than the first Godzilla. So either the new live specimen is smaller than its discovered fossilized specimens, or Hawdon meant 150 to 200 feet "long" instead of "tall." Also, borrowing from a prevalent former idea concerning the American plated *Stegosaurus*, Anguirus allegedly contains at least three different brains, adding to its aggressive nature. So this time, most of the explanation on logically explaining the beast (s) addresses the new monster, Anguirus. Where has he been hiding? In undersea caves in the ocean abyss, created by geological upheaval.

Both species supposedly lived 70 to 150 million years ago, when most representatives of their species became extinct. However, Dr. Tadokoro claims that hydrogen bomb testing "woke Godzilla," and then also "awakened the ankylosaur." Dr. Yamane, sounding depressed and depressed, adds that Godzilla is "sensitive" to light, presumably due to "memories" of the H-bomb testing exposure. This light sensitivity trait becomes a key plot element later on. For the second Godzilla is attracted to the coast by ignited gasoline tanks. Meanwhile, Anguirus seems relatively invulnerable to Godzilla's fiery breath. Yes, once more Japan is under a greater threat than the prospect of nuclear weapons.

As was the case with *GOJIRA*, *GODZILLA RAIDS AGAIN* was modified for American audiences, being re-released as 1959's *GIGANTIS THE FIRE MONSTER*. "Are there darker and more sinister secrets on Earth?" a narrator asks rhetorically. Apparently! Much of the film proceeds as before, although here, Dr. Tadokoro's



Toho's Anguirus as seen in a dinosaur book, helping to prove its modern existence through the documented fossil record.



Stop-motion brontosaurus lunge toward one another in a clip inserted into a life-through-time segment seen in *GIGANTIS THE FIRE MONSTER*. Hey—did I happen to mention "fire"?

dubbed-in voice expounds in a slightly different and rather more convoluted vein. The new dino-monster is also referred to as a "gigantis" variety of dinosaur, also known as an "anguilosaurus, or the Anguirus, "kriety of the living." And strangely enough, it may "come alive after years of hibernation due to radioactive fallout," Tadokoro reads from the children's dinosaur book. Also, it says he Anguirus could wipe out the human race. Perhaps most importantly for what is to follow, the Anguirus happens to stem from a breed of "fire monsters," with emphasis on the aspect of fire. Did I say fire?

Now, in the American version, Dr. Yamane shows a 1:40 minute-long film showing the provenance of the two fire monsters, emphasizing their fiery nature. (Incidentally, to date, the source of stop-motion animated dinosaur footage in this clip remains a mystery.) This is essentially a "life through geological time" clip which has been developed "as science has been able to reconstruct it." This strange video purportedly "explains" why these monsters have a common fire derivation. Unfortunately, this addition to the American version of the film makes Dr. Yamane look rather feeble.

Since Paleontology's infancy two centuries ago, the "time-honored" means of conveying knowledge of the geological past in books, dioramas and natural history museums was through conveying imagery showing "Life through Time." This was how people in the western world generally came to understand what past geological ages were like and what life they contained. The aforementioned "Age of Reptiles" mural by Zallinger for example, was the 20th century's most magnificent example of a life through time portrayal. So it is perhaps not too surprising that in a "Americanized" version of a Japanese dino-monster movie where scientists are striving to put the rational "spin" on two otherwise distorted and impossible creatures, that the

traditional way of explaining where such beasts came from would be in deference to the standard for portraying the geological past, as in a life-through-geological-time presentation.

And so the film clip (and we do not even know if it was made to match already scripted dialogue or whether if the script was tweaked to align with stock footage sequences), focuses on the significance of fire in the creation of the titular "fire monsters." There is a heightened emphasis on explaining the provenance of so-called "fire monsters." The narrator of the film clip discusses the Earth's fiery origins, boiling gases resulting in hotter and more primitive forms of life that were born, adapted to fiery matter. Indeed, "their very existence was based upon the element of fire." Oops—did he say the "element" of fire? Now the science is sounding downright 'medieval.' Anyway, dinosaurian creatures were evolving that breathed and apparently survived in fire. Indeed, "fire was a part of their organic makeup." Cosmic rays bombarded the Earth causing extinctions and forcing the fire-adapted monsters to go underground to survive. Then the Earth went through major upheavals; volcanic disturbances occurred and lava issues from the Earth's core. When the monsters "came out of hiding" after nuclear bomb tests filled the atmosphere with radiation, because they were conditioned to being exposed to fire, they were practically indestructible. Okay, okay we get it...Fire!! Well, once reanimated in Japan, one fire monster kills the other, and the survivor (i.e. the second Godzilla) later becomes encased in glacial ice. So ice prevails over fire.... (that is, until **KING KONG VS. GODZILLA** when the 2nd Godzilla melts his way out of the glacier).

RODAN, THE FLYING MONSTER:

In 1956, Toho unleashed one of its most enduring giant monsters in a film later billed as **RODAN, THE FLYING MONSTER** for its 1957 American release. Although I haven't seen the Japanese original, it generally follows the American version, with exception of the added introductory footage of two nuclear bomb tests added to the beginning, mirroring how **THE BEAST FROM 20,000 FATHOMS** began. This footage offers a pseudo—"explanation" for what will be witnessed shortly. A narrator ominously questions whether our planet can sustain such staggering blows as the Bikini Atoll hydrogen bomb test....without causing retaliation by a horror undreamed of?



When occupants of a small mining town are terrorized by giant insect larvae that live in the mine shaft, it isn't obvious (yet) that we're dealing with another set of prehistoric horrors, or that their origins in the present day stem from dispersal of radiation. That former realization comes from observations made by "Shigeru" (Kenji Sahara), who has witnessed an awful scene deep within a coal mine cavern, which is divulged in a flashback sequence after as he recovers from a head injury. Shigeru's terrifying recollections of a gigantic winged egg hatching devouring the enormous larvae ("Meganulon") leads to biologist Professor Kashiwagi's (Akihiko Hinta) scientific determinations. Kashiwagi appears to be some sort of an "expert" on Mesozoic reptiles.

Meanwhile, planes are being destroyed over the Pacific by high altitude, supersonic "UFOs." No doubt Toho must have latched onto America's flying saucer craze during this period. And when a blurry photograph of a large winged creature is obtained that looks like a gigantic "bird" with a clawed foot, Dr. Kashiwagi has a strong hunch. After examining the photo, Kashiwagi immediately wants his assistants to produce his film on "transitional saurian forms of the Mesozoic and Carboniferous periods," particularly information on the pterosaurs.

With Shigeru's memory suddenly restored, the means by which he is able to "convince" a scientific team as to what he actually saw—an existing giant dino-monster—is again accomplished through reviewing



Rodan identified from a drawing as a species of Pteranodon.

an assortment of paleoart pictures. this time, it is a drawing of a winged pterodactyl known as *Pteranodon* that Shigeru seizes. Henceforth, conclusions begin rapidly piling up! Dr. Kashiwagi is on a roll. Possibly facilitated by his examination of the blurry photograph, he becomes completely convinced the animal is real, despite its unlikelihood. But many questions must still be answered. After all, this is a science fiction movie and before mankind may plan the dino-monsters' destruction eventually, somebody must explain why these creatures are out and about. After all, prehistoric beasts should not be living in the present.

Now much speculation is offered, masquerading as "fact," which everybody is buying hook, line and sinker once again. The scientists seem to be rapidly leap-frogging from one half-baked conclusion to another. Yet the most "muddening" thing is that, ultimately, they're right! Perhaps these animals never really died, Kashiwagi proposes. Maybe they only "slept" through countless millennia, deep within the bowels of the Earth. It is deduced that because the Rodans are reptiles, then like snakes they must hibernate underground after feeding. Hmmmm. Maybe they got caught down there. (As in Verne's "Journey," geological circumstances—including a nearby volcano, the ideas of deep time, a subterranean setting and prehistoria living within have been marvelously melded.)

A scientific team ventures back into the cavern, obtaining giant egg shell fragments. After examining the specimen through a microscope, Kashiwagi declares excitedly, "It's egg shell alright...(and) it's reptilian!" Furthermore, the cell structure is "primitive," and therefore late Cretaceous in age. Next, using their modernistic room-sized "electronic computer," measurement of the shell curvature permits calculation of the flying creature's physical dimensions. The results are staggering. The creature, a "carnivorous pterodactyl closely related to the extinct Pteranodon"—(i.e. species "rodan"), which may have been fully grown upon hatching and capable of flying right away had a 500-foot wingspan. These wings could generate typhoon magnitude force winds, and the creature (it later turns out there are two pterodactyls) must be the cause of the recent "UFO" sightings. Not only that, but the creature must have weighed 100 tons. Yet it somehow flew! Keep in mind that until now Shigeru is the only survivor who has seen one of the flying monsters up close. So we've concluded that such a giant mysterious dino-monster exists.

But we aren't ready to summon attacking military forces yet, because the scientists still haven't addressed a key question that must be considered. For if these Pteranodons are considered extinct, why is this "Rodan" species flying around the Pacific? Kashiwagi offers more outright speculation disguised as a "theory of his own" which is good enough to work with. Paraphrasing—millions of years ago an egg was hermetically sealed and buried in a volcanic eruption, perpetuating the germ of life until atomic explosions fractured the Earth's crust, thus admitting air and water. Infiltration of warm water caused the egg to hatch, and also "explains the giant insects." This is perhaps why the file on the Carboniferous Period was sought in an earlier scene,

because during the Carboniferous Period, insects and bugs did actually grow to larger sizes, sustained by increased atmospheric oxygen levels. But the Carboniferous ended some fifty million years prior to the beginning of the Mesozoic Era (when oxygen levels were even less than today) and therefore long before pterodactyls evolved.

So in **RODAN** we see the 1950s Cold War formula exemplified once more. The giant dino-monster's existence and otherwise impossible physical dimensions and properties are "proven," facilitated using paleoart imagery of real prehistoric animals buttressed with paleontological authority. Only then can explanations for why the creatures happen to be alive today be tackled, fortified by the ominous introductory specter of radiation dispersal caused by nuclear bomb testing.

PALEOSAURUS—THE GIANT BEHEMOTH:

In appearance, the quadrupedal dino-monster known as "Paleosaurus," featured in **THE GIANT BEHEMOTH** (1958) would appear to be a near ripoff of Harryhausen's *Rhedosaurus*. Even the respective story elements curiously converge. But the Paleosaurus also borrows from the Japanese line of dino-monster films, as it is a radioactive beast. So how is disbelief suspended sufficiently so that viewers can enjoy the film that much more while enjoying the monster's rampage through modernity?



The plot seizes upon threats to the oceanic world that had been recognized, fear and worries over bio-magnification of pollutants up the food chain from contaminated plankton (which is a real phenomenon known to science). The essential part of the theory of this dino-monster's powers is that radiological elements may be biologically concentrated in creatures at the top of the food chain. So a large carnivorous dino-monster would receive the lion's share of radiological elements concentrated within its bodily tissues. During a lecture, marine biologist Steve Karnes (Gene Evans) prophetically warns of something awful that someday could rise up from the sea to "strike

back at us," given man's continual dumping of nuclear wastes into the sea and atomic bomb tests generating radioactive fallout. And something does, not unlike the Behemoth of biblical prophecy.

At first, existence of such a monster is deduced from several lines of indirect evidence. After several mysterious deaths, with victims showing acute symptoms rather like the radiation burns seen in those exposed to the nuclear bomb at Hiroshima, followed by an enormous fish kill, and presence of a pulsating "goo" washed ashore that burns human flesh and sea monster sightings, Dr. Karnes' plagued mind is racing toward a most peculiar theory. As discussed with atomic energy commission scientist Dr. Bickford (Andre Morell) he doesn't want to overlook any evidence. Clearly, however, Karnes is losing his objectivity, as he is becoming wedded to his radiation theory, or what Bickford later calls the "monster or Behemoth theory." "Something came out of the ocean," Karnes declares.

So, as is customary in such proceedings, samples are obtained and delivered to a well equipped laboratory for testing. In this case the samples are dead fish, which are then subjected to a device that analyzes the radiation signature as distributed within the tissues. A high concentration of radioactive particles is found in one specimen. Next, Karnes boards a ship where he directly spies a "Nessie-looking" type of sea monster through his binoculars swimming through the waves. As they near the sea-monster, high levels of radioactivity are generated, so they're established a solid correlation between radiation and a sea-monster "source." Ships are damaged subsequently, testifying to the great strength of this gigantic creature. Meanwhile,



Paleosaurus at large in London.



A sketch of the Paleosaurus supplied by Dr. Sampson in **THE GIANT BEHEMOTH**.

Bickford has performed some nebulous "independent confirmation from his own laboratory." Strangely, the glowing substance in the radiograph was found to contain "cells from the stomach wall of an unidentified species." Well, that unidentified species is not just another run of the mill marine sea monster. It can walk on land too, as "proven" by a photograph of a truly enormous footprint. Now, more than ever, Karnes and Bickford need to discuss matters with—you guessed it!—Britain's "best man in paleontology." Yes—they're rapidly jumping to conclusions, but of a kind that can only be verified by a scientist who specializes in the study of prehistoric life!

So, Karnes has directly observed the creature, but before the monster may be destroyed he also needs to know whether it may be pseudo-prehistoric as well. Once again, as before, the paleontologist, Dr. Sampson (Jack MacGowran) relies on a paleoart and other forms of paleoimagery fortifying a message to viewers that his pronouncement of the monster as a variant of prehistoric beast is absolutely true. When Karnes and Bickford enter Sampson's office area, they stand before the leg bones of a sauropod. (Unlike the mounted skeleton in **BEAST FROM 20,000 FATHOMS**, this time we only see a partial skeleton.) But shortly we also see an enlarged photograph of another mounted specimen suggesting there is also a skeleton of the *Iguanodon* displayed in the room, as well as an array of other smaller fossils.

From the photo of the huge footprint, Sampson deduces that the creature belongs to "the old Paleosaurus family—like the specimen we've got here" (i.e. pointing to the partial skeleton)...only much larger. How convenient! He estimates the creature may be 150- to 200-feet long. And, following in tradition of his profession, Sampson also produces a picture from his file showing the "whole creature." Having a picture of the living animal as reconstructed from fossil bones, importantly provided under a paleontologist's authority, makes it seem more genuine and prehistoric. To further reinforce connections between the living animal with the nature of its "scientific" basis, in a later scene when Karnes and Bickford are appraising government



officials about the monstrous threat, another drawing of the Paleosaurus can be seen in the conference room on a chalkboard.

When informed that the creature is alive, Sampson grows excited. Now he wants to lead an expedition to find it. Sampson explains that it may be headed to the Thames River estuary, where these creatures would go to die in the shallows, which is where their fossil bones have been found. He also opines that he always believed the Paleosaurus lineage was still alive somewhere, as all those reports of alleged sea-monsters could only have been founded upon sightings of the "tall, graceful neck of Paleosaurus" rising through the waves. But why is it still alive today? Sampson can only meekly offer that "No form of life ceases abruptly," which isn't a definitive explanation. It turns out that the Paleosaurus was electric like an eel, which allows it to project its radiation through deadly emanations. For some reason it also can't be detected on radar. Sampson never explains how the monster can breathe underwater without apparent gill structures. Presumably, not unlike the other amphibian dino-monsters we've encountered before, Paleosaurus has an ability to retain huge amounts of oxygen to remain submerged for prolonged periods. Although the living anachronism Paleosaurus has prehistoric, paleontological ties (i.e. most likely to *Rhodosaurus*), Sampson never reveals the geological age its distant ancestors belong to.

And so London is attacked for the second time in dino-monster film (i.e. the first time being in First National's **THE LOST WORLD**). Ultimately, knowledge of the Paleosaurus' radioactive condition facilitates a means for killing it. However, by dispatching it underwater with a nuclear-tipped device to accelerate its inherent radiation poisoning, soon the decomposing cadaver will release its radiological components which will then disperse along the Thames and back into the sea. Terrifyingly, another huge fish kill is then reported along the eastern Atlantic seaboard, from Maine to Florida. An implication is that more Paleosauruses will soon invade America.

GORGON:

GORGON is rather different. By the time of "Gorgo's" entry, American audiences were becoming quite used to the idea of amphibious dino-monsters that were of astoundingly gigantic size wreaking havoc on metropolitan centers. And also there were those common ties to nuclear bomb testing, although in the film, **GORGON** (1961), the original of Gorgo and its mother (whom I have referred to as "Ogra") are not linked to nuclear weapons testing. Instead of radioactivity, mysterious sealion paroxysms cause the appearance of two huge dino-monsters off Nara Island in the Irish Sea. Following an underwater eruption, two divers, Joe Ryan (Bill Travers) and Sam Slade (William Sylvester) pull their boat into harbor at Nara

Island, where they soon shall make an amazing discovery.

An Viking longboat figurehead of dragon-like configuration, held within the private collection of an archaeologist, is referred to as "Ogra," suggesting that the titular dino-monster is a beast of legend which has been historically sighted in coastal waters. Soon on a treasure dive off shore, Ryan and Slade spot the real dino-monster that caused another man to die from fright. But the seaman lack paleontological training, so that when Joe asks Sam what he thinks they saw, Sam can only reply that he doesn't know, but whatever it is he never wants to see it again. Later in the evening Gorgo mounts the shore, but is repelled with burning torches. Following a harrowing experience in a diving bell, Gorgo is captured in a fishing net. After reporting the creature's capture, two Dublin paleontologists, including Prof. Hendricks (Joseph O'Connor) proclaim that the specimen should be delivered to their institution where it can be studied because it is of "enormous scientific value."

But Ryan and Slade prefer to maximize their profits. And so instead the creature is transported to London where it will be exploited, exhibited in Dorkin's Circus. At Dorkin's, the dino-monster is renamed "Gorgo," based on the mythical Gorgon (and it not based on the real tyrannosaurid name, *Gorgosaurus*).

As of yet, despite the appearance of two inquisitive paleontologists, Gorgo's quasi-prehistoric nature remains uncertain. The purpose of these scientists is diminished in contrast, say, to the more prominent roles of Dr. Yamane in **GOJIRA** or Dr. Elson in **THE BEAST FROM 20,000 FATHOMS**. At first, in **GORGON** we learn more about the dino-monster's origins from news reporters and a publicist rather than directly from the paleontologists. We hear on a news reel, for instance, that the monster was probably released from an undersea cavern from an unprecedented eruption. Later, the paleontologists lament that the creature was essentially stolen upon its delivery to London, stating they have lost a unique opportunity for studying evolutionary biology. They urge caution because (like the *Rhodosaurus*) the creature might carry disease and parasites. Then a publicist declares that Gorgo—the most shattering discovery of the 20th century, "should have been extinct ten million years ago."





The two "Campitosaurus" skeletons seen in *GORG0*, even though they don't resemble Gorgo.

However, one may wonder why it absolutely should have been extinct at that time.

But the paleontologists' role becomes more defined in a later scene, where the two scientists meet with Ryan and Slade to show them a preliminary finding they're made. And this is where the movie theme shifts from exploitation to vengeful parental destruction, ultimately leading to regained freedom. The two scientists divulge that Gorgo is a mere juvenile of its species, and that its parent is truly colossal—nearly 200 feet tall! And for our purposes, they resort to use of paleoimagery to bolster their argument, suspending disbelief with a drawing showing the reconstructed skeletons of both juvenile and adult forms. The problem here is one of gross misidentification.

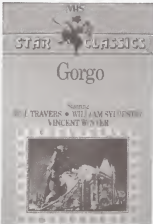
These skeletal drawings do not in the least conform to Gorgo's suitation design. Bipedal Gorgo stands vertically upright (like a human), and has a proportionally large head and clawed hands. But the creatures shown in the drawing, which are both clearly dinosaurian in nature—although this is not stated, are stopped over with more horizontally inclined vertebral columns and heads and arms that are proportionally smaller. In fact, the skeletal drawings are more like those of a real, herbivorous dinosaur named *Campitosaurus*, which only grew to 25 feet in length. Interestingly, while there are no mounted skeletons of any dinosaurs shown in Prof. Hendricks' institution, there is a pair of skeletons displayed at the Smithsonian Institution—both adult and juvenile specimens of the *Campitosaurus*. But Gorgo appears to be derived from a flesh-eating, theropodous type of dinosaur, not from a herbivore (even though all non-avian dinosaurs were extinct long before ten million years ago). Anyway, the stern warning from the paleontologists is that the parental form may soon emerge from the sea. But, ironically, the paleontologists are a primary cause to the calamity that is about to ensue! The fact that Hendricks had earlier suggested that during the voyage to London Gorgo's skin should be kept wet, allowing skin particles to wash into the sea, permits the mother to trace her offspring's scent all the way to London, causing the usual havoc and inevitable destruction.

REPTILICUS:

Speaking of inevitable mayhem and destruction, the Americanized version of **REPTILICUS** is even far stranger. Here we have a case of a mysterious soft tissue "fossil" or relic that creates its own self-reconstruction through a biological regeneration process, imbued with prehistoric origins by scientists in this film, **REPTILICUS** (1961), his particular creature appears more draconian than any kind of more familiar species of dino-monster. Miners prospecting for copper in Lapland deep in the Arctic bring up some soft tissue, issuing blood, which heat from the drill bit has thawed. Specimens include a fleshy substance with a leathery skin and some "fossil" bones. The team leader, "Svend" (Bent Mejding), suspends drilling, intuitively realizing they'll need a paleontologist. And so Professor Martens (Asbjorn Andersen) and Dr. Peter Dalby (Poul Wildaker) enter the picture. An ominous closeup shot shows the tissue slowly pulsating.

Arriving on the scene, Martens and Dalby determine the bones belong to a large creature which had been frozen underground for a long time. And here, to suspend disbelief, Dalby refers to the traditional tale of those Woolly Mammoths frozen in Siberia (where this sort of thing happens all the time). However, this new find is unique because the bones appear to be reptilian. The specimens are delivered to Denmark's Aquarium (instead of a paleontological science hall or wing). And while we see no skeletal reconstructions of dinosaurs within this building, Dalby and Martens are adeptly striving to reconstruct the form of the mysterious dino-monster from its fossil bones and soft tissue remains. One paleontologist claims, "...reconstruction is impossible" because there may be insufficient bones—although this creature would be expected to be unlike any other. A clue is that the bones appear to be cartilaginous, like those of a shark. Good thing their lab is situated in an aquarium then! They're really sounding confused, but fortunately Svend delivers additional bones with which to facilitate their reconstruction.

And so while the paleontologists scramble to restore the appearance of this monstrously sized creature previously unknown to science, their answers are about to unfold before their very eyes. Astonishingly, the key to it all turns out to be a marvelously preserved segment of the creature's tail tip. From this specimen, the paleontologists magically deduce that the creature was 90 feet "or more" in length. Also, it must be a "giant dinosaur" that lived 70 to 100 million years ago, even though not a shred of evidence is offered to support these conclusions. So the emphasis is clearly being placed on the perfectly preserved tail



tissue section as opposed to the other bones. Soon the old fossil will create its own self-restoration.

Now things quickly unravel. When Dalby carelessly leaves the cold storage room ajar, the specimen thaws overnight. But rather than decomposing, the tissue is alive and growing. While frozen underground in Lapland, its cellular tissues have been maintained in a suspended state of animation for millions of years. Not only that, but the tail segment is regenerating itself into...*what?* At this stage, they can only suggest that whatever the tail will grow into will surely be "reptilian."

So the two paleontologists have documented that the creature is a prehistoric kind of creature, and that (at least part of it so far) is alive. So, naturally it is time to clumsily add the military component of the equation. Enter General Grayson (Carl Otosen), a benighted soul who at first can't figure out why he's in the movie. But we know, right? (Wink, wink.) Yep, it's nearly time to kill the prehistoric monster, which by the way has some catching up to do. And besides, where is that paleontological presentation of the paleoimagery (i.e. drawings of dinosaurs, etc.) which we've seen in all the giant dino-monster films discussed in this article?

As in *GORG0*, the newspapers seize the reins. A reporter instead of a scientist names the creature—"Reptilicus." And headlines begin circulating like, "Prehistoric Monster growing in tank," and "Incubator tank feeds monster from past." So the prehistoric nature of this beast clearly seems to have been established. As it grows, Martens observes its huge bony scales (which later turn out to be invulnerable to cannon shells), and an acid slimy gland secretion, issuing from its mouth. Suddenly, the creature undergoes a growth spurt, possibly stimulated by electrical charges in the atmosphere during storms, and escapes. Nobody left alive has seen the whole animal yet, however. But an unseen trackway leads to the sea—so it must be amphibious (Reptilicus even uses its wings to fly in scenes expunged from the English version of the film.)

Now here's the scene you've been patiently waiting for. Martens suggest to Grayson, who is holding a stack of prehistoric animal drawings, that Reptilicus is a "cross between one of these and an amphibious reptile." And the picture visible in Grayson's hands happens to be that of a sauropod—like a "Brontosaurus," shown standing adjacent to a diminutive man, for scale. The brontosaurus doesn't in any way resemble the winged, draconian Reptilicus! This presentation of real dinosaurian imagery is clearly the least significant or convincing of any such similar scenes among classic Cold War era dino-monster movies. It has no real purpose here. It's a throw-in, added probably because other predecessor movies—those aforementioned in this article—feature these "illuminating" moments. Martens elaborates with his latest theoretical mumbo jumbo, declaring "Nature went through a long period of experimentation... I believe Reptilicus is one of nature's attempts to bridge the step from reptile to mammal." Not only that, but Martens pins down its geological origin to 70 million years ago. Actually, however, as demonstrated by the fossil record, that "bridge" had already taken place about 180 million years before Reptilicus' suspected 70-million year old age of origin. In reply, one of the military brass stereotypically remarks that whatever it is we must destroy him. And even though Reptilicus is maybe mostly reptilian and not essentially a sea creature, they'll have to continue



their search underwater. Hmmm. Impeccable logic, eh?

By the time of *Paleosaurus*' prior arrival nuclear bomb testing had become a knee jerk reaction indirectly 'proving' the inevitable appearance and existence of a giant, unnatural dino-monster. However radiation hasn't caused Reptilicus' appearance. The most important aspect of Reptilicus' unnatural history is that it cannot be bombed (including presumably with a nuclear warhead), because if Reptilicus' body is blown to bits, each piece will regenerate into separate Reptilicuses. Prof. Martens is asked how to destroy the creature, but alas, channeling Dr. Yamane, he does not know. They eventually figure out how to poison it in one piece, although another chunk of thawed Reptilicus flesh is already ominously pulsating, regenerating on the ocean floor. Fortunately for us all, no sequels were ever made. And so, unlike the others under consideration here, this film lacks a clear, foreboding message for mankind, other than, perhaps, be careful when drilling for copper in Lapland. Or, more likely, fossil tissues can be dangerous if they're regenerated into full-bodied living creatures (something we learned in *JURASSIC PARK*).

CONCLUSION:

The films addressed in this article cover the Cold War period when such giant dino-monsters and assorted species of 'prehistoria' were still taken most seriously. These movies came with stark messages for mankind. Early on, producers thought such movies were proper 'vehicles' for delivering stern messages, and the 'formula' stuck. At best such creatures are faux-prehistoric, or 'prehistoric anachronism' because if they're living in modernity—so they can't be 'prehistoric' in the now. All of them are biologically impossible according to natural laws. No known vertebrate animal could hibernate for millions of years. The Japanese variety are too huge and would collapse under own weight, or their organs wouldn't properly function. Radioactive monsters couldn't possibly live (e.g. *Paleosaurus* and *Godzilla*), even if "mutated." Rodan and Reptilicus have wings but are too large to fly. Furthermore, it seems that in the Japanese films, radiation isn't usually the accepted cause or culprit of the dino-monster's great size. (Although along with *Paleosaurus* and *Rhedosaurus*, nuclear bombs instigate their appearances and their wrath). Their giant sizes being somehow resultant of radiation exposures became grafted into popular culture

and general ideology of 1950s giant monster movies through several American directors (like Bert I. Gordon, or David Weisbart who produced 1954's **THEM!**). Also, several of the dino-monsters are amphibious, yet lack signs of gills or other aquatic adaptations (like early whales). Their invulnerability to conventional weapons defies comprehension. Besides Reptilicus' penchant for fresh cows on the hoof, the dietary habits of these giant creatures is left to the imagination.

Because aberrations such as *Rhedosaurus*, *Godzilla*, *Anguirus*, *paleosaurus*, *Rodan*, *Gorgo* and *Reptilicus* are such flagrantly different sorts of "dinosaurs" extra emphasis must be placed on explaining their occurrences and unnatural history. In cases of movieland dinosaurs that are "real," that is, more closely aligned with those known to science, as in films like **THE LOST WORLD** (1925), **JURASSIC PARK** (1993), **KING KONG** (1933), fewer pains and concocted stories are needed to explain why these supposedly extinct creatures are still alive. In such cases, the scientific intrigue simplifies to something like this, "Yes—it's a genuine, living tyrannosaur. But then it must be explained how has it (a.) survived, or (b.) been resurrected into modernity?" The answers usually are, "Gosh, we aren't scientists, but we just over so conveniently found it on a lost world, which is naturally where one would expect to find such animals." Or, "yes, we are scientifically trained people, and so we recreated it in laboratory using biochemistry."

Also, by the mid 1960s, real dinosaurs had attained a new unprecedented level of popularity among the masses, which continued to grow throughout the next half-century. It just wasn't necessary to introduce or explain what a "dinosaur" was anymore and suggest or imply using assorted paleoimagery spliced into the film that if real dinosaurs existed (e.g. some with curious plates, horns or ones that walked bipedally and had large carnivorous heads), then suspending

disbelief, also could something exist that was allied to real dinosaurs yet was not so much like any real kind of prehistoric animal known to science. Of course, following Reptilicus, audiences probably had fully wised up to the fact that these giant dino-monsters and those that would soon follow (e.g. *Gamera*, *Gappa* and *Yongary*), clearly were not at all genetically allied to real prehistoric animals, such as those appearing in Zallinger's famous "Age of Reptiles" mural.

Usually in sci-fi and horror flicks, disbelief in what is about to transpire at the gruesome hands of a mad scientist, whose deranged capabilities are called into question, is satisfactorily suspended by use of apparatus in a La-BOR-a-tory, bedecked with splendorous, electrically sparking Strickfaden devices, or bubbling flasks of chemicals in flask and glassware, or even physics inventions (e.g. Time Machines, transportation devices, radiation death ray emitters, etc.). But with paleo-themed sci-fi/horror monster movies circumstances are necessarily different. Here, different pseudo-scientific lines of evidence must be called upon to suggest the veracity of what is unfolding before our very eyes. And during the Cold War era period, movie producers and directors recognized the value of presenting examples of real paleoimagery (dinosaur skeletons and paleoart drawings) on screen to help "prove" the reality of the giant fictional dino-monsters that would soon plunder civilization.

(Allen also regularly writes for **PREHISTORIC TIMES**, **G-FAN**, and **MAD SCIENTIST**. He has written three books for McFarland, **PALEOIMAGERY: THE EVOLUTION OF DINOSAURS IN ART** (2002), **DINOSAURS IN FANTASTIC FICTION** (2006), **PREHISTORIC MONSTERS** (2009), and is polishing up another, also for McFarland, with a working title, "The New Dinosaur Sculpting Guide.")

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Scare-reviews

by David Elijah Nahmod

This is my first column since being voted best film reviewer of 2012 in the 11th Annual Rondo Hatton Classic Film Awards—The Rondos. I must say that I was quite delighted, and stunned. I'm not terribly involved in fandom these days beyond writing for magazines like these. I haven't been to a convention in over a decade and I rarely post at message boards.

I guess as middle age sets in, I prefer staying home, taking it easy and keeping a low profile. So I'm not high on people's radars, at least I didn't think I was.

What was so stunning and gratifying about winning this award is the fact that Best Reviewer is strictly a write-in category. I had no idea it was coming. And when I think of the superb work done by writers and

organization. There is always more to our beloved Uncle than meets the eye.

The majority of **THE ACKERMONSTER CHRONICLES** details Forry's life as the Ultimate Monster Kid, his work as a literary agent, and his close, lifelong friendships with sci-fi authors Ray Bradbury and Robert Bloch. Video footage of the three of them at a convention podium might induce a tear or two in some viewers, now that all three of them are no longer with us.

Of course we hear about Forry's beloved Grandparents, who took him to see his first "imagi-movies" during the 1920s. We hear again, and see footage of, his legendary collection of horror film memorabilia—some stories just get better, every time they're told.

CHARLES BEAUMONT: THE SHORT LIFE OF TWILIGHT

ZONE'S MAGIC MAN

(JaSunni Productions, 133 minutes, directors cut)

When Charles Beaumont died in 1967, he reportedly looked like a man in his 80s. He was in fact only 38 years old. To this day, the series of illnesses that first struck when he was 34 remain shrouded in mystery. Early Alzheimer's is believed to have been a contributing factor, but no one is really sure.

Beaumont's death was horrible. It robbed him of his youth and his mind. It was a major loss to the world of horror and science fiction, as Beaumont was one of the genre's most prolific, and finest,

writers. He contributed a number of scripts to Rod Serling's **THE TWILIGHT ZONE**, as well as to the big screen. He was on the verge of a major film career when he was struck down.

As he did with Forry Ackerman, filmmaker Jason V. Brock paints a moving portrait and pays a lovely tribute to this somewhat forgotten author who deserves to be remembered.

Beaumont is indeed fondly remembered, by writers such as Ray Bradbury, George Clayton Johnson, William F. Nolan, Harlan Ellison and Richard Matheson, among others. Some of them acknowledge



the profound influence Beaumont had on their own work.

Beaumont could be courageous. In the 1950s he wrote a daring, futuristic tale of a world where homosexuality was the norm and heterosexuals were the ones in the closet. William Shatner recalled what is perhaps the most daring Beaumont story of all: **THE INTRUDER**, an original screenplay which starred Shatner in the early 60s. This groundbreaking tale of race relations and the KKK in the deep south was shot on location, and nearly put its cast/crew in harm's way.

But it was his work in the horror/sci-fi/fantasy genres that Beaumont's

historians like Tim Lucas of **VIDEO WATCHDOG**—who's a far better writer and far more knowledgeable than I—may win is all the more gratifying.

So, to all those who voted for me, thank you and bless your hearts. You've made me very happy. And a very heartfelt congratulations to Dennis Druktenis, the editor and publisher of this magazine, on his own Rondo win.

Good job, boss!

And now for a few reviews:

THE ACKERMONSTER CHRONICLES

(2012, JaSunni Productions, 105 minutes)

A lovely, if occasionally R rated valentine to our beloved Uncle Forry. Filmmaker Jason V. Brock captured ultimate monster kid and original **FAMOUS MONSTERS OF FILMLAND** editor Forrest J Ackerman at age 89 for what might have been his final interviews.

Though frail and obviously nearing the end of his life, Forry was as feisty as ever. At one point he expresses his desire to receive oral sex! Bless his heart!

Forry also comes out of the closet in a way. He speaks of his support, in the 1960s, for the Daughters of Bilitis, an early lesbian rights



reputation rests upon. His 22 TWILIGHT ZONE episodes include chillsers such as **THE HOWLING MAN** (with horror legend John Carradine) and the legendary **LONG LIVE WALTER JAMISON**, starring Kevin McCarthy of **INVASION OF THE BODY SNATCHERS** fame.

His early death was doubly tragic: not only was a young life lost, the world of horror fandom missed out on the many great tales which Beaumont never got to write.

Both **ACKERMONT CHRONICLES** and **CHARLES BEAUMONT: THE SHORT LIFE OF TWILIGHT ZONE'S MAGIC MAN** are available at Amazon. But your Scary Reviewer strongly recommends purchasing them at filmmaker Jason V. Brock's website: www.JaSunai.com

In doing so, you'll be able to get the director's cut of the **BEAUMONT** film, which is 40 minutes longer than the version available at Amazon.

ERIK: PORTRAIT OF A LIVING CORPSE

(Big John Creations, 60 minutes)

Produced as a student film, Ryan Bijan's take on **THE PHANTOM OF THE OPERA** is a most impressive work. Bijan was 19 years old when **ERIK** was shot in his native Ft. Worth, Texas. Through the use of costumes, lighting, and local historic settings, the young monster kid does a nice job of recreating Paris, circa 1910. A local performing arts center allowed him to use their auditorium for the Opera House sequences. Bijan's uncle, an administrator for the county, helped him obtain use of the old county courthouse.

The end result is a student film which looks far more expensive and professionally produced than it could ever possibly have been.

Bijan, who speaks eloquently of his love and fascination for the Phantom character on a feature length documentary included on the DVD release of **ERIK**,

returns to the roots of the often filmed tale: the 1908 novel by Gaston Leroux. Bijan's goal was to stick as closely as possible to the book when he wrote his script. He also adds a bit of a backstory, which helps to explain how Erik became disfigured and what motivates his actions.

Bijan's **ERIK** is a fully developed character. Though his talent is still developing, Ryan Bijan is a filmmaker worth keeping an eye on.

Not available in stores, **ERIK: PORTRAIT OF A LIVING CORPSE** can be purchased exclusively from Bijan's website, where you can view the film's fabulously retro trailer: www.bigjohncreations.com

HITCHCOCK

(2013, 98 minutes, 20th Century Fox)

Sir Anthony Hopkins is magnificent as the greatest suspense filmmaker of all time. The film recounts the sometimes turbulent filming of **PSYCHO**, one of Hitch's masterpieces. **HITCHCOCK** is an antidote for those who were shocked by the recent HBO film **THE GIRL**, which offered a very dark portrait of the master's relationship with actress Tippi Hedren during the filming of **THE BIRDS** and **MARNIE**. In that film, Hitch was portrayed as an abusive sexual predator.

Many have cried foul over **THE GIRL**, though Ms. Hedren swears it's all true.



In the far less over the top **HITCHCOCK**, the director is presented as a somewhat tormented fellow who falls in love with his leading ladies. Though he clearly falls in love with Janet Leigh (Scarlett Johansson) while shooting **PSYCHO**, Hitch keeps his hands to himself.

Much of **HITCHCOCK** details the sometimes stormy, always loving relationship Hitchcock enjoyed with Alma (Dame Helen Mirren), his long suffering wife. Almas was consulted by Hitch on every single film. She worked with him in the editing room, and even directed

scenes when Hitch was ill and couldn't work. She rarely got her due. In **HITCHCOCK**, her contributions are fully, and deservedly, acknowledged.

SUPERMAN UNBOUND

(2013, 73 minutes, Warner Brothers Animation)

While you're awaiting the arrival of the blockbuster **MAN OF STEEL**, check out this fun little animated feature, produced for the DVD market.

SUPERMAN UNBOUND is an old fashioned, hand drawn cartoon. The fast paced story has the Man of Steel and his cousin Supergirl doing battle with the evil Brainiac. This evil Green Giant has been kidnapping entire cities and holding them prisoner in bottles after he shrinks them. Our heroes are trying to rescue the citizens of Kandor, a city from their lost planet of Krypton.

Next up on Brainiac's hit list: Metropolis! Will our heroes save the day? Is that a rhetorical question?

SUPERMAN UNBOUND is fast paced, silly fun. It has a surprising level of emotional depth, and touches upon the deep family bonds between the cousins from Krypton, as well as the sorrow they feel over the loss of their home world. In this universe, Superman's alter ego Clark is in a committed

relationship with Lois Lane. But they keep their love a secret. She wants to shout it to the world—but he fears for their safety.

SUPERMAN UNBOUND is a delightful throwback to the fun yet silly comic book tales that kept Baby Boomers enthralled a generation ago.



Ansel Faraj's **DOCTOR MABUSE** opens in San Diego: Crowd LOVES it!

by David Elijah Nahmod

"I want to be able to say someday, that I was in Ansel Faraj's first big movie," said Lara Parker at the April 27 premiere of Ansel Faraj's **DOCTOR MABUSE**. "I want to brag about that some day. This kid is going places."

Parker is seen in the **SCARY** film noir/thriller with two of her **DARK SHADOWS** co-stars, Kathryn Leigh Scott and Jerry Lacy. They all appeared at the historic, Art Deco Village Theater on Coronado Island in San Diego, CA for the premiere. They were joined by other **MABUSE** cast members, along with an enthusiastic, sold out audience.

The Village Theater was the perfect setting for the first showing of **DOCTOR MABUSE**. The elegantly appointed movie palace opened in 1947. Though now a triplex, it's original marquee, lobby and wall ornaments remain fully intact. Like the film itself, The Village pulls its audience into another era.

In a Q & A after the screening, writer/director Faraj stated that **DOCTOR MABUSE** was set in the same universe as the Universal monster movies. The film might be set in the USA. It might be set in Europe. The time could be any period from the 1920s through the 1940s. Faraj's script contains a number of references to Fritz Lang's **METROPOLIS** (1926), Lang being one of the classic directors who inspired the young filmmaker. **DARK SHADOWS** is another of the auteur's influences. In addition to featuring the beloved DS cast members, **DOCTOR MABUSE** possesses a kind of dreamlike other-worldliness.

When one takes into consideration the director's age, 21, and the limited resources he had at his disposal, **DOCTOR MABUSE** becomes an awe inspiring achievement. Shot in an 8 x 8 room in his backyard, the cast performed Faraj's dialogue before a blue screen. Faraj later added the norish, period backdrops on his own, via computer.

DOCTOR MABUSE is at once a film noir, a sci-fi film, and a supernatural thriller. Jerry Lacy is superb in the title role. The actor is mesmerizing as an arch villain who can control people and objects with his mind. Don't look into the doctor's eyes....

Lacy, a show business veteran with a long list of film, television and theater credits, had nothing but the highest praise for his youthful director. "After seeing the finished project, I am deeply impressed by Ansel's abilities, not only as a writer and director, but also as an editor," Lacy told **SCARY MONSTERS**. "I cannot even imagine the number of hours that he must have put into editing the final version of his movie. But I am most impressed by his vision."

Lacy's sentiments were echoed by Kathryn Leigh Scott, his **MABUSE/DARK SHADOWS** co-star. "How gratifying to be part of the remarkable emergence of a young filmmaker with such great potential," Scott stated.

"He thinks way beyond what most of us expect," said Lacy. "He sees far into the future, imagining what may be, and where all his characters are headed. All in all, it is but the beginning of a great adventure."



Director Ansel Faraj at the premiere of **DOCTOR MABUSE** with Kathryn Leigh Scott and Lara Parker.

The audience was equally impressed with Faraj's vision. There was much applause as the film's closing credits rolled. For Nathan Wilson and Derek Mobraaten, the young actors who play opposite the DS stars, being at the Village was an experience like no other.

As the audience mingled in the theater lobby with the cast, the two got a taste of what movie stardom might be like. While the **DARK SHADOWS** stars signed autographs, Faraj, Wilson and Mobraaten stood together, smiling happily as they were repeatedly congratulated for the good work they had done.

"The **DOCTOR MABUSE** premiere was a night full of excitement and nerves for myself," stated Wilson. "It was an overwhelming experience to come to the theater and see a line out the door. We worked so hard on the movie, so to have a full house experience it with us was very exciting. The fans were amazing and very accepting for an unknown actor like myself. I will never forget it." In the film, Wilson portrays the tormented Inspector Carl Lobemann, who's locked in a terrifying battle of wits against **DOCTOR MABUSE**.

Wilson's sentiments were echoed by Mobraaten. He referred to the premiere as "the hardest part of making a movie. But the ephemeral experience gives reason as to why good stories are written and great films praised." Mobraaten is seen as Doctor Mabuse's hapless assistant Tom, who hopes to take the mad doctor's place.

It was quite a night. And it's not the last we'll see of Ansel Faraj. As **DOCTOR MABUSE** prepares to make the rounds at film festivals and for its November 2013 DVD release, the director is in the final stages of editing **THE RISING LIGHT**, a science fiction drama which reunites Kathryn Leigh Scott, Nathan Wilson and Derek Mobraaten. He then shoots a sequel to **DOCTOR MABUSE**, in which Wilson and the three DS stars will be joined by a fourth **DARK SHADOWS** veteran, Christopher Pennock.

It will be most interesting to see what Ansel Faraj comes up with after that. There's no question that this young genius is indeed going places.

SCARE-NEWS

SCARE-NEWS 88

(Note: This column has been Western Electric Microphonic Recording approved. SCARE-NEWS is copyright John Skerchok. I have to periodically put that in here especially with what I am announcing below. More on that in a moment.)

Congratulations to SCARY MONSTERS for the awesome Rondo win. Long overdue, this award is a welcome one to the collection of other accolades this magazine has received over the years. I want to thank all of you for voting. And thank you for your efforts on my behalf for the honorable mention for this column.

Seriously, thank you. It does mean a lot to know that we are recognized by our readers.

The Rondos are eleven years old now and still going strong. I remember the first Rondos. I had not heard of them until after the awards were presented. Talk about having no clue. I then campaigned a bit in this magazine until the award founder, David Colton, told me that campaigning was frowned upon. Embarrassed I stayed away from the awards to show my good faith and adherence to the rules. However, not many people were like me. I would get mass mailings and requests to vote for this candidate or that for a Rondo. I even got one for the category that I was also nominated for. I contacted the person and said, "You know we are both nominated for the same category and I think it in bad taste that you ask me to vote for you." I was told that because I am nominated often I should step out of the running for a year so he could win. Neither he nor I won that year. I know another person who has won and he is bitter about it because he didn't win the first year. Why is the first year Rondo more important than any other year?

People, it is only a statue. You don't get a big cash bonus along with the award. And most people not true monster fans, have no idea what a Rondo is, so even if you brag that you got the award they will just shrug their shoulders and shake their heads.

Take the honor and be happy. Your peers have recognized you.

The greatest honor I have ever had regarding the Rondos was talking to David Colton at the recent MONSTERPALOOZA event and hearing him say such wonderful things about this column. Thank you, David. Those words meant more to me than a statue. I am sure that tallying those votes must have been a headache. I am sure you were bombarded by requests, pressured by mob officials, wine and dined, treated to beautiful girls, but you still held your ground and kept your aim true. By the way, if the girls part works let me know so I get set something up for next year. Hey, just kidding.

Thank you, David Colton, and thank you to everyone who voted!

I do want to take a moment here to thank the many readers of SCARY MONSTERS that I have met at MONSTERPALOOZA and CHILLER THEATRE recently. You have all said such kind words and I am humbled. Thank you. Janie, Dave, and Terry with the Ace Frehley gang, you all really made my day.

FAREWELL TO THE MASTER

Special effect wizard Ray Harryhausen passed away in early May. He was 92. Ray was an awesome guy. I got to spend time with him at MONSTER BASH and get a wonderful interview with him. He was the kind of guy who would not want us to mourn his passing but to celebrate his life and legacy.

I know longtime friends Forry Ackerman and Ray Bradbury were on the other side to greet him. I can imagine them sitting down with Willis O'Brien for a screening of KING KONG. He's making special



effects for the ages now.

SHOCKING NEWS?

Daniel Roebuck's monster museum has closed its doors for the final time. I was out for a visit while attending MONSTERPALOOZA (watch for my article) and I stayed with Danny. He sold his house. His wife filed for divorce. The monster goodies were sold or were in the process of being sold. Watch for my article on the *End of an Era*, the final *Hurrah of the Bat Pack*.

HORROR HOST NEWS

Some horror hosts are annoyed with me because they feel I do not promote them. That is not my job. My job is to report what you are doing and if you are not giving me information I cannot report it.

From Dr. Shocker comes the regret that due to the condition reported above the **DR. SHOCKER VAULT OF**

HORROR DVD has been delayed. It will be completed I am told, in a few months and ready for distribution way before Halloween.

Check YouTube for Zachery's fantastic performance at **CHILLER THEATRE** singing *Come with Me to Transylvania*. It is his best rendition ever and it was performed with music by Michael Gilks.

I heard a rumor at the recent **CHILLER** that I am competing with Richard Scrivani in regards to books featuring Zachery. That is not true! Richard and I are good friends and we both believe in the mission to keep Zachery's name alive for the ages!

Penny Dreadful is starting season 9 of her illustrious career. Be on the lookout for a **PENNY DREADFUL** comic book!

Dr. Gangrene is continuing his awesome work. I know Larry Underwood has been going through a lot lately but he is doing well and continuing the monster tradition.

The **CASTLE BLOOD** folks have their new digs up and running and this Halloween should be an awesome one for this talented crew. They moved from their old digs a little while ago, just a few blocks in fact, and want you to know they are offering more scares per square foot than the last place. Stop by and say, "Boo!"

By the way, you can find all of these horror hosts and more on Facebook.

SPOILER ALERT

I saw **JURASSIC PARK 3-D** not because I wanted to but because I was with some friends and that is what they decided to do. It was a disappointment. I saw no improvement over the original except that I had to wear stupid glasses in order to see the film. I have a feeling that all of the other old movies they refitted to 3-Duh will be the same.

I was looking forward to the new **EVIL DEAD**. It had a great idea: take a friend to a cabin in the woods to detox from drugs. One friend was a medical professional so any odd happenings that the detoxee sees could be attributed to her condition. I was hopeful. Before the characters could develop the killing began and it wasn't even well done. This movie had beautiful special effects, at least I think they could have been.

You see, when the action started it was all in your face. In fact, it was like you had someone right in front of your face screaming "BOO!" every few seconds. One special effect after another happened and you could not enjoy it. They spent a fortune on these effects so the least they could have done was to let the audience enjoy them. And the end effect was so lame. I mean the girl was lying in the soft mud when the vehicle overturned on her hand and she could not get loose until she pulled her arm from her hand? Who can do that? Why not just dig down in the mud and pull your whole hand free?

As soon as the credits started I left. I did not stay for the Bruce Campbell cameo at the end. I was angry. Hours later when the Bride came home from work she saw I was agitated and I think it was from having someone shoot in my face for an hour and a half and me not having any outlet for that experience.

Oh, and I want to put an end to the rumor right now that this was the last movie that Ray Harryhausen saw.

You see, it's about being afraid to tell a story. Movie makers don't do it anymore. Remember the remake of **TOTAL RECALL** and what a waste that was? They cut story to add action, a space car chase that went on forever and shoot outs that didn't matter. Did you know where the colony was? They never said. They led you to believe it was on the other side of the world and the only way to get to it was through the Earth.

Special effects do not a movie make. Too many directors rely on them instead of trying to tell a good story.

Rob Zombie's **LORDS OF SALEM** premiered and quickly disappeared. None of the twenty odd theaters around me even carried it. **HOUSE OF 1000 CORPSES** never appeared near me either. I had to buy a bootleg to see it then I bought the DVD release. Good reviews about the movie were hard to come by so I don't know what this means for future Zombie films. In the meantime Rob's latest **CD VENOMOUS RATS** is climbing the charts.

A ZOMBO ACTION FIGURE?

My major source for new monster toys is the Diamond catalog that come out every month and is distributed to comic book stores worldwide. Diamond Select, a branch of Diamond, carries awesome monster toys. They have a nice line of six inch **MUNSTERS** figures. I do not have any as I have drastically cut back on collecting new items for lack of space. However, when they announced an Uncle Gilbert figure for the toy line I had to order one. My sources tell me that if Uncle Gilbert is successful then Zombo may not be far behind.

Do you have your **FRANKENSTEIN** or **CREATURE FROM THE BLACK LAGOON** bank yet? These gems came out over the winter and are already climbing in price.

This Halloween will be a zombie one. Besides all of the **WALKING DEAD** merchandising (bobble heads, statues, a **RISK** and **MONOPOLY** game version), generic zombies will take to the streets and party balls with zombie themed party decorations, costumes, and more. There are even zombie brain wasabi pea snacks.

I never was a big Lego or Minimates fan. I cannot believe the prices people are paying for these things and they look so-so they don't appeal to me. You can find the classic monsters represented in Lego monster themed sets. They came out last fall and are going strong. The "creature" kit is the cheapest being under \$10. If you look closely they are simply a redo of the movie making series of ten years ago.

The **TRANSLYVANIA HIGH** monsters are selling well. This series is marketed to girls but I know a lot of guys who have these Barbie sized female version of the classic monsters in their collections. With a TV series and numerous direct to DVD movies the series may continue for some time.

The new Mego classic monster line has expanded to include a **PHANTOM OF THE OPERA** (Chaney version) and **METALUNA MUTANT**. Both look cool.

Now what I don't get as a collectable is the monster guitars. **FAMOUS MONSTERS** is marketing a Vincent Price one. I am not too keen on the art. I don't see the appeal but then I don't play electric guitar.

Monster prop replicas are still the rage. First came the Dracula ring replica. Now look for the **CREATURE FROM THE BLACK LAGOON** skeletal hand prop replica. This sucker lists for \$225! It is an exact replica of the skeletal hand found in the original movie. Heck, I remember when these things were selling for \$60 on eBay last year. Now they are \$225?

I am a big **DOCTOR WHO** fan and the amount of goodies to come out of England these past few years have been staggering. I have my

remote controlled Dalek and that was enough for me but now an action figure set was just released that I had to have. It was based upon my favorite story: **DOCTOR WHO AND THE DAEMONS**.

Channel 17 out of Philadelphia used to air the Jon Pertwee episodes every weekday afternoon in 1973. I saw these before I saw the Peter Cushing movies. I was hooked and the **DAEMONS** episode was shown over the first week in May so that set the tone right. I had to add this set to my collection.

The Diamond Select series that brought us the **CREATURE** figure with Julie has added two more monsters: Chaney as **QUASIMODO** and Karloff as **DR. JEKYLL/MR. HYDE** from the **ABBOTT AND COSTELLO** film.

KECKSBURG AND OTHER UFO FAIRY TALES

When it comes to Bigfoot and UFOs, I want to believe, I really do but every special I see shows me that there is nothing out there.

I am a big fan of the Kecksburg UFO case because it is a Pennsylvania case and it happened not too far from where the first **MONSTER BASH** was held.

What bothers me about the case is that as more years go by the stories become more elaborate and the chance of interviewing people who were there fades as they pass away. I am talking about a recent special that indicated bodies were found and that the wreckage glowed blue for hours after it fell. None of this exists in the original reports.

And why has no one interviewed the Pennsylvania State Troopers who were there? One special said that a request for information was sent to the Pennsylvania State Police but was never answered. I will answer it. Most state police reports stay on file for five years then they are destroyed. There is NO backup system because the information is no longer needed. In the case of a crime, like a homicide, the report is kept on file until all chances of appeal are exhausted then the paperwork is destroyed.

If this organization, one that has been in existence since 1905, kept every report its members generated then vast warehouses would be needed to store it all, or thousands of data processors would be needed to put everything on computer. Pennsylvania just can't afford it.

Yet with all the so called UFO investigators running around no one interviewed the state troopers who were there. Having been a state trooper I can tell you that none of them would have been afraid to talk about the event once they retired.

Since the event happened in 1965 those troopers have probably all passed away by now, but it would be easy to track down their heirs. All an investigator would have to do is read the newspapers from that area for 1965 and get the names of the state troopers from the various crash photos or criminal investigations reported in the newspapers. From there one would begin to track down their families to ascertain if the trooper was involved with the Kecksburg incident. Sure it takes more work than spending one night in the woods looking for Bigfoot, but this is what real research involves. Probably three troopers and a corporal would have been assigned duties at the Kecksburg site. Anyone of them would have spoken to their families about the incident. So why hasn't anyone made the effort? How serious are people to prove or disprove the incident?

NOT FINDING SASQUATCH

I put the copyright notice at the start of this column for this particular reason. You know my position on Bigfoot and how I believe he is being paid to stay away from TV cameras. I know that watching such shows about finding him will be meaningless and are, in reality, wasting my time. So I am prepared to host a TV show that tells you that you won't be wasting your time. It is called **NOT FINDING SASQUATCH**. The idea behind this series is that the camera will follow me as I have fun at theme parks and haunted attractions and punning for gold and doing all kinds of things I always wanted to do and making no attempt to find Sasquatch. However, if he happens to appear I won't chase him away. I will try to interview him. So rather than insult your intelligence the title tells you right away that Bigfoot ain't gonna appear!

I am disappointed at the television offerings lately. Syfy is trying so hard to get you to watch **DEFIANCE** that the show is aired constantly. Syfy needs this thing to be a success so they are force feeding it to you. The other networks have run out of ideas. It was bad enough to have a show about stars we really don't care about dancing but then to have them jump off a diving board! Really?!!

I have given up on the collector shows as well. I mean when Animal Planet offers one you know the market is flooded. Oh, I always wondered where **PAWN STARS** and **HARDCORE PAWNS** got the boneheads to try to sell valuable items for next to nothing. Well, they advertise on Craigs List to get people who want to appear on TV.

The **AMERICAN PICKERS** were near my hometown when they visited Lansford, PA, and bought items for next to nothing. They came near where I live now and allegedly bought items from a guy who would never reduce his prices for anyone. Either the idea of being on TV got to him or the transactions were faked so it's back to DVDs for me.

I do enjoy **DOCTOR WHO**, the new series has been awesome. **ELEMENTARY** surprised me. I like the PBS modernization of **SHERLOCK HOLMES**. When I saw the trailers for **ELEMENTARY** I was not impressed. However, the series has been very well done.

WRITINGS AND SUCH

I was working at the local antique mall when I struck up a conversation with a college student who happens to be majoring in creative writing, my college major. She received a grant to write fiction over the summer! I could not believe this. She gets paid just to write. She doesn't have to do anything else or even sell the product. She just has to create. What a dream come true.

Her specialty surprised me. She wants to write flash fiction. It took some research but I learned that flash fiction is telling a story in 500 words or less. Us old timers call that an anecdote.

Flash fiction is the rage and explains how abominations like **EVIL DEAD** and **TOTAL RECALL** can get made. They basically tell you an idea and you fumble with the rest of it.

At **CHILLER THEATRE** I had the pleasure of meeting Ricou Browning's daughter, Renee. He gave such a great buildup of me to her that I actually blushed. Renee is writing a biography of Ricou. She hopes to have it available sometime next year. I got a peek of what is in it and I know monster fans will not be disappointed.

Taylor White of **CREATURE FEATURES** will be expanding the Creature Feature line. Taylor is looking at the paperback market. His first venture into publishing was a hardback based on the works of artist Bill Nelson. The book is beautiful and compliments any monster book collection but it did not sell as well as expected. Taylor is a man of great taste and I can assure you that any book his company publishes will be worth the read.

Taylor told me that the John Gilbert Creature collectibles book is still being worked on. A professional photographer needs to take pictures of some of John's rarer items before they can go to press.

My friend, Lee Lambert, will be putting out a book about Don Post. I met Lee at **MONSTERPALOOZA** and was impressed at the vast amount of information Lee has amassed on Don Post and the studio because Lee lives in Canada! Dan Roebuck, Kelly Mann, and other Don Post knowledgeable will be providing pictures and their info to Lee for this massive tribute.

By the time you read this the first **ZOMBO** book should be out. That's right, Zombo, as briefly seen in a classic **MUNSTERS** episode, is editing a collection of monster jokes and riddles with the help of some other horror show hosts. It should be a hoot.

HEY, BATMAN, ROBIN'S DEAD...AGAIN

OC Comics killed off Robin again. Only they didn't tell anyone about it, not even the comic shop retailers who were caught totally unaware until the issue hit the shelves. Oddly before the issue came out DC reps were calling comic book stores and asked them to increase orders on the issue without telling them why. Those comic shops that obliged did not get the extra issues until

several weeks AFTER the comic hit the stands.

Why would DC do this? It is simply another mismanaged screw up?

The popular theory is that DC was hoping to boost its online comic book business. Last issue I told you how DC and Marvel were trying to get customers to subscribe to online comic books instead of buying the actual comic book off of the shelf. Allegedly DC hoped that customers would flock to the online system and buy the comics to read there but that idea failed.

While a lot of things are going online people still want to hold their comic books in hand and I can't blame them for I am one of them!

In the meantime it bothers me that I now buy comic books for a particular story. I liked buying all Batman or Spiderman comics because I had fun with each issue. That is no longer the case. I rarely buy DC comics and even Marvel is disappointing me. Marvel's **AGE OF ULTRON** is the exception. This comic book storyline is well written. It harkens back to the X-Men story line **DAYS OF FUTURE PAST** when the Sentinels wiped out most of the mutants and only Wolverine and a handful of other survivors were able to fight back.

In **AGE OF ULTRON** the diabolical android destroyed the Earth from sometime in the future and the super heroes who survived are fighting back. Loads of fun!

If you like to read monster comic books then I suggest you pick up **THE GOON** or the Dark Horse versions of **EERIE** and **CREEPY** comics. By the way, there was a Kickstarter project for **THE GOON** to raise money to make a movie. The project met its goal so we may see a **THE GOON** movie soon.

IN OTHER NEWS

Congratulations are due to Cortlandt Hull. His partner, Bill Diamond, made Cortlandt stay home from **MONSTERPALOOZA** and **CHILLER THEATRE** so that

Cortlandt could edit the new **Witch's Dungeon** DVD on **THE PHANTOM OF THE OPERA**. It will debut at the **WONDERFEST** convention in Kentucky then again at **MONSTER BASH**. I know it will be a quality job!

Because Cortlandt has been so busy I have not heard how well his fundraiser went for the museum. A few months ago Cortlandt hosted a fund raising dinner with several guests including Mark Hamill. The last I heard about the event was when I was a Facebook post from Cortlandt looking for volunteers to work the event.

I caught up with Kyra Schon at the recent **MONSTERPALOOZA**. She sends warm wishes to her fans. She told me she abandoned Facebook because there were too many weirdos out there. I had to agree with her. I am very close to ditching it as well.

Recently three young girls escaped captivity from a madman in a quiet Cleveland neighborhood. The news of his atrocities surprised us all. In fact, I was taken aback because the only thing missing was a car trunk full of skulls. Did we all forget the lesson taught us by the classic Universal film **THE BURBS**? Seriously, watch the movie. All the signs were there.

Never trust your neighbors. If one does not joke about keeping someone captive in the house he or she probably is keeping someone captive. Always be suspicious. Always be mistrusting of our odd neighbors and watch **THE BURBS** more often.

It is summer time as you read this. The West Coast is supposed to be experiencing a major drought. Stuff is getting weirder by the day. Halloween stuff should be hitting the shelves about now. First check the craft stores then stores like **BIG LOTS**. It won't be long until frighttime!

RISE OF THE GRUMPY OLD MAN

A few years ago my artist buddy, Frank Garofolo, compared the two of us to Sattler and Waldorf, the two grumpy old men on **THE MUPPET SHOW**. We used to stand on the sidelines and poke fun at all of the oddities we would see at a monster show. But since those days something has changed.

You may have noticed it too. Older people are grumpier no matter how happy we seem to be. I think it's because we've seen it or heard it all before. Seriously, as Monster Kids we read everything we could

find about our favorite monsters. We watched every movie over and over again. We absorbed.

Over the years talk would be heard of a new project or a new toy that would set our hearts to racing hoping we'd be able to own it only to be sorely disappointed when the project got canned or it didn't live up to the hype. That was our fault, I guess, for being naïve.

Time makes you wiser. You become more skeptical and cynical as the energy of youth wanes. Seriously, how many more articles will be written about our beloved monsters that simply repeat what we've read a hundred times before. How many re-releases with "new" footage or "new" perspective of **THE EVIL DEAD** will we see? And with the new movie, how many different version of the exact same film will we see released in years to come?

You kind of get tired of it after a while.

Facebook is a prime example. Every post is a shout out saying, "Look at me, I'm special!" Well, you're really not. You're just like the rest of us trying to get by and you should have a good time along the way. Artists get despondent when fans don't praise their work, writers band together in groups to complement each other's works even though they have put nothing out there for the general public to read because they know the general public hates to read.

Once upon a time we were all the same. We were taught that America was the great melting pot and we all worked together for the common good. This is how I was brought up. This was how we all got along. Then, in the eighties we began to celebrate each other's differences. That was nice. It was cool. And it could have worked to move us forward. Today, however, we bow down to those differences. We cater to them. We take up too much time in our lives handling every difference, every exception that nothing seems to get done. Warner Brothers can't make a decent DC superhero movie for fear that something might offend someone in the audience. We support this monster show but not that one because it doesn't have what we want. We buy this magazine over that magazine because this magazine has writers we like and that one does not. Quality monster movies can't get done because this executive wants that guy on board but that guy only likes to make zombies or kissy vampires that the script has to get changed and the story integrity is lost but the kids will love it because it's about what really matters in life, true love.

At the 1993 **FAMOUS MONSTERS** convention we were all together for the common good. We all loved monsters and that is when this boom started. We made many friends and had many good times. Then personalities had to get involved and childhood anxieties took over and now there are divisions within our fold. Because so and so is my friend I can't be your friend. What?

We have to stop taking ourselves so seriously. You are nothing special. I am nothing special. Let's stop kissing each other's fannies and let's get back to what's important: monsters!



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 79)

Hello Dennis!

I'm 63. Got my first issue of **FAMOUS MONSTERS OF FILMLAND** in the spring of 1961 when I was eleven years old! I think **SCARY MONSTERS** carries the tradition on very nicely!

RICK TINDALL Indianapolis, IN

Dennis & Family:

Just finished reading **SM #87**. Wow—Gigantic Issue! The Svengoolie coverage was amazing. Here in CT MeTV runs a Saturday night lineup of **BATMAN**, **LOST IN SPACE**, **STAR TREK** from 7 to 10pm. They advertise that Svengoolie will be on at 10:00 but of all the horrible dirty tricks they have shown **Paid Advertisements** instead! How can we change this and who watches paid advertisements on Saturday night? (It is my understanding that you should contact your local station and complain. —D.D.) Awful.

Moving on I most enjoyed the article **TRAPPED IN THE CASTLE OF FRANKENSTEIN**. CoF was a great magazine—you had to go through it several times to make sure you didn't miss something in tiny print. I never tire of stories about "The Legends of the Becks." Imagine what Calvin could have done with a large budget—maybe actually pay someone? I have heard first hand stories of Calvin from collectors and friends—a bona fide New York character if ever there was one. Great job on that one. (Imagine a hardcover high quality reprint series on CoF!)

JEFF COX Haddam, CT

Dennis,

Your magazines, **SCARY MONSTERS** and **MONSTER MEMORIES** are monstrously fun. I froth at the mouth waiting for them to appear in my comic orders or on store racks. Of course, the full moon could be causing the problem.

I was lucky to be born in a time to enjoy first hand 60's crazes such as dinosaurs, monsters, Adam West as **BATMAN**, the Silver Age of DC and **MARVEL** comics and **THE BEATLES**. Unfortunately, I'm having to recollect many treasures that got away. My MPC monsters were stolen. AAAAAARRRRGGHHH!!!

Thanks for helping me re-live those happy days as a young boy growing up in a small town in Virginia.

Gratefully,

GARY W. BRYANT Dublin, VA

Dear Dennis,

Thanks for a great issue #87 **SVENGOLIE RETURNS** tribute magazine! In these times of pre-determined fads it was so nice to read of the love and true affection for a Horror Host Legend such as Svengoolie!

Also of note was the superb **TRAPPED IN THE CASTLE OF FRANKENSTEIN** article. What great insights into a classic monster magazine from the past. You really brighten up a cold and gloomy month of March with your great monster magazine!

Your friend,

JOHN CASTIGLIA Harrisburg, PA

Hi Dennis!

Issue #87 is brilliant! I can't wait for #88!

Best Wishes!

DAN BEAUDOIN Waterbury, CT

Hey, Dennis.

A GIANT'S PASSING!

I just found out about Ray Harryhausen's death, and I'm sure you've heard as well. Stunned—that's the only word to describe how I feel. What a blow to SFantasy cinema, the cessation of the sublime artist's magical ability to invest stop-motion life into his hand-wrought creations. If the phrase "sense of wonder" hadn't already existed, it would have been in order to adequately describe Ray's artistry.

Indeed, his death is more than the passing of a revered special effects pioneer—it's a personal blow. I knew Ray's years were numbered, and I knew sooner or later I was going to see on the Internet or TV that he had passed away, but knowing it's going to happen doesn't actually make it any easier now that it actually has happened.

The first Harryhausen I saw was **THE BEAST FROM 20,000 FATHOMS**, which I saw on TV with my older brother Frank. I think I was six years old, possibly five. Needless to say, Ray's Rhedosaurus mesmerized me big time. And I will never forget the thrill on catching **JASON & THE ARGONAUTS** at an inside movie theater in the 1960's. The film's amazing visuals took me to heroic vistas and monster-filled panoramas I'd only dreamed of—for a fantasy film fan, it just didn't get any better than this.

Ah, well, I'm sure there are thousands of Harryhausen fans worldwide mourning his loss. Of course, most people have no idea who he was; even people in our age group are pretty much ignorant of Ray's mammoth contribution to film fantasy—and of the fact that the cinematic super-spectaculars they will take for granted this summer wouldn't have been possible if not for visionaries like Ray Harryhausen. Long may his legacy live, and continue to invoke the best in all of us.

MIKE BOGUE

SCARY MONSTERS on the Stands!



Hi Dennis,

Here's a picture of **SCARY MONSTERS #87** on the stands. This photo was taken by my brother Dan Elisi who works at **The Doylestown Bookshop**, in Doylestown, PA.

All the Best, and Keep on Scary!

TOM "KONG" ELISI JR. Perkasie, PA

Scary Thanks to Dan and Tom Elisi and The Doylestown Bookshop! Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!

Thanks! -D.J.D.

Dennis,

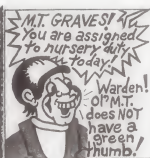
A huge congratulations on your Rondo Award for Best Magazine—Classic! I guess David changed the categories from Best Magazine-Pro and Best Magazine-Fan to Best Magazine-Modern and Best Magazine-Classic. I like the change. I wasn't expecting to win anything this year as it was a down year for MFTV with only one issue being published, so I was surprised to see I won for Best Theme Issue (tied with **VIDEO WATCHDOG**). At least I'm back on track for two issues this year. I don't know how you keep pumping them out.

Again, congratulations on a well deserved award and I look forward to seeing you at the BASH!

Best,

JIM CLATTERBAUGH

Editor-Publisher **MONSTERS FROM THE VAULT**



Dennis,
Just saw the list of Rondo winners—congratulations for having the Best Classic Magazine!

BOB STATZER

Congrats, Dennis you deserve that Rondo more than anyone else! **SCARY MONSTERS MAGAZINE** is the Greatest Classic Horror Magazine ever!

All the Best,
DWAYNE BRUE

Congrats on the Rondo Win buddy!! I had a good feeling about it!

DR. GANGRENE

Dennis...Greetings.

By happenstance I looked at the Rondo Award site this morning and noticed that **SCARY MONSTERS** won the award for Best Classic Mag. Congratulations, Dennis! You should put that blurb on the cover of your next issues.

MARK GLASSY

Hi Dennis!

Congratulations on the Rondo award! You definitely deserve it! Looking forward to the next issue!

Thanks,
DOUG FERRINI

Hi Dennis!

Congratulations on your Rondo for Best Classic Horror Magazine! I concur!

JOHN BALLENTINE

I was surfing the net last week and saw that you'd won the Rondo Award! CONGRATS, monster kid!

JERRY BOYD

Hey Dennis.

Sorry for the delay in getting back to you. (As you know, I work at **USA TODAY** and the crush of recent horrific news events knocked me out of the Rondo loop for a bit.)

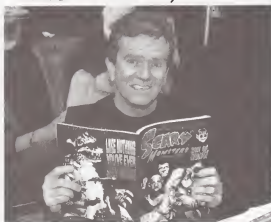
Anyhow, we couldn't be more delighted that **SCARY MONSTERS** was named Best Classic Magazine in the 11th Annual Rondo Hatton Classic Horror Awards. The steady stream of issues, the rich content (sometimes fun and zany, often important and scholarly), and the 'real monster magazine' voice throughout, connected with more voters than ever this year. Well deserved, indeed, and we hope **SCARY MONSTERS** stays real for years to come.

As you know, we have a Rondo Awards Ceremony at the **WONDERFEST** convention in Louisville at 5 p.m. on May 18 (a Saturday). It's black t-shirt optional and always a fun and sometimes emotion-filled two hours as winners accept in person or on video.

If you can't make it, we'd love if you could send a short video acceptance speech? Many folks—from John Landis and Svengoolie to the **RUE MORGUE** gang and others—have opted for the video acceptance speech approach, which is really fun.

Or...You could have someone accept for you at the ceremony, or you could send me words and I could read them.

WANTED! More Scary Readers Like:



BUTCH PATRICK!

(Photo courtesy of Paulzita and taken by James Downing.)

In all cases, your work will be recognized at the ceremony and at rondoaward.com, and we'll mail you the award itself as soon as I get the engravings done.

Congratulations again, my friend!
DAVID COLTON rondoaward.com

THANKS to everyone who wrote or called! I'm still in SHOCK! -D.D.



As you found out way back on page 4, last issue's **SCARY SECRET PHOTO** featured the Research Explorer in Time and Space, Captain Z-Ro! Thanks to the following explorers who learned from the past to plan for the future...Joe and Lucas Schultz of Cake, CA; Heidi and Steve Brown of Allen Park, MI; Timothy Walters of Muskogee, OK; Kim Neidigh of San Antonio, TX; Jeff Kurta of Bessemer, MI; Pamela Caron of Portland, OR; Michael Aguilar of Coolidge, AZ; Kim Krulthoff of Sioux City, IA; Gary Alan Duncan of Aberdeen, MD; and Keith Feller of Santa Cruz, CA. Now who is this explorer and what movie can he be seen in as I reveal this issue's...**SCARY SECRET PHOTO???**

Send your Scary answers to:

Sam Scare c/o

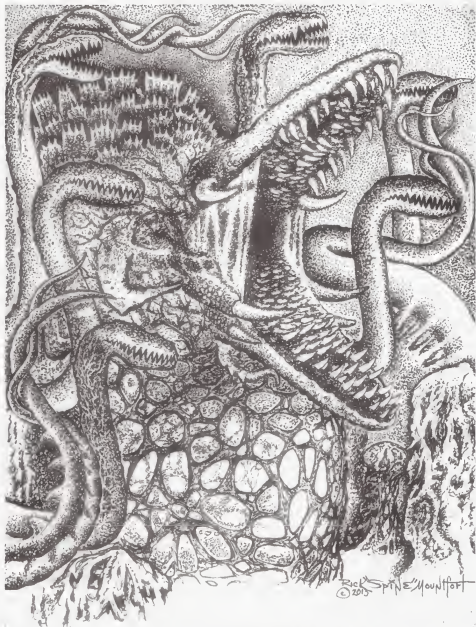
Dennis Druktenis
Publishing
348 Jocelyn Pl.
Highwood, IL
60040
or...

Scaremail@aol.com



Spine-Tingling SCARY ART

by Rick "Spine" Mountfort exploring GODZILLA VS. BIOLLANTE



SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

Wow! Where do we start...there has been an out pouring of both Blu-Ray and DVD releases since the last issue of SCARY. Let's start with the cornerstone's Universal Monsters and Hammer Horror.

Universal has already released their showcase monster films on a big set of Blu-Rays. Some folks wanted to just get a few of them and not the entire set...so, Universal is releasing the titles on separate Blu-Ray discs. They are releasing them over the next few months in the USA...these will be just the same titles that already appeared in that big Blu-Ray UNIVERSAL MONSTERS box set. So, no new titles, but you'll be able to get them separately. They've already come out with UK editions. The UK editions are "All Region" discs and will play in USA Region 1 machines as well as Region 2 UK players.

On the Hammer Horror front...on Blu-Ray, Shout Factory has issued **THE VAMPIRE LOVERS** (1970). On DVD, a few sought after Hammer's have been re-released. These are titles that were on Anchor Bay in the past, but are now available on a three title set from Millennium: **DRACULA-PRINCE OF DARKNESS, THE LEGEND OF THE SEVEN GOLDEN VAMPIRES** and **FRANKENSTEIN CREATED WOMAN**. Finally, in the same scenario, is the former Anchor releases of **SCARS OF DRACULA**, now back on Lion's Gate DVD. So, a lot to shout about for fans of those Bray Studio productions.

Warner Brothers continues to stack up releases including **THE BOWERY BOYS** Volume 2 DVD set. This one is of special interest because it has the long asked for **THE BOWERY BOYS MEET THE MONSTERS** on it. As a bonus for horror fans, there are two other spooky flicks on this set as well: **SPOOK BUSTERS** and **GHOST CHASERS**. And, you've got "Satch" played by Huntz Hall on all these movies and **THAT'S** spooky enough!

There are many highlights of this crop of releases including **MR. SARDONICUS** on Blu-Ray, **THE BLOB** on Blu-Ray, a high definition DVD release of **INDESTRUCTABLE MAN** with one mad Lon Chaney, Jr.! Plus, **THE COMPLETE SHERLOCK HOLMES** set (all the Basil Rathbone films) on Blu-Ray and a unique release for **THE PHANTOM OF THE OPERA** starring Lon Chaney...now in 3-D and with a vocal soundtrack dub version. This came out a while back, but was not in general release until now.

I could go on and on about the things of interest in this batch...but, read on for yourself, I've blabbered enough.

Well, let's get at it...here are the latest Blu-Ray and DVD releases to look for at your local retail stores. mail order

outfits and online locations:

BEAUTY AND THE BEAST (1946)—Blu-Ray Magical eerie adventure, so thick with atmosphere that you'll need an axe to cut it! Beautiful French film with arms holding candles in the walls, statues with eyes that move and a terrific looking Beast (and beautiful Beauty)! Sub-titled. Wondrous and creepy, with incredible fantasy effects...very moody. Highly recommended! In French with English subtitles. An amazing

amount of extras. (Criterion Blu-Ray)

BEHIND THE MASK (1946) *The Shadow* A reporter turned blackmailer is murdered by a criminal posing as *The Shadow*. Now, the crime-fighting masked detective must clear his name by finding the real killer. Fast-paced 1940s programmer with Kane Richmond as Lamont Cranston—*The Shadow*. (Warner DVD)

THE BLOB (1958)—Blu-Ray That red jelly ooze from outer space has arrived! A meteorite from the cosmos smacks into earth and is discovered by an old codger. He pokes it with a stick and the thing cracks open, the Blob shoots out and attaches itself to his arm—then devours him. It grows and keeps seeking other victims...Look for the theater scene—it features the cult classic **DAUGHTER OF HORROR** on the marquee in a live "Spook Show" with Bela Lugosi (who would have been dead two years when this film came out). Cool Daddy Steve McQueen and Aneta Corseaut star. Aneta went on to be Andy Griffin's girlfriend in his classic TV show. Hot rods, teenagers that look like they're in their thirties and a neat-o original monster. This is a special Criterion disc. It features a new 4K digital restoration, two audio commentaries, The Wes Shank Blob Collection, trailer and more. Color, 82 minutes 1:66:1 widescreen. (Criterion Blu-Ray)

THE BOWERY BOYS Vol. 2—DVD Set 12-Movies: **THE BOWERY BOYS MEET THE MONSTERS, SPOOK BUSTERS, GHOST CHASERS, SMUGGLER'S COVE, HARD BOILED MAHONEY, BOWERY BUCKAROO, LET'S GO NAVY, HOLD THAT LINE, LOOSE IN LONDON, CLIPPED WINGS, PRIVATE EYES** and **HIGH SOCIETY**. (Warner Archives DVD)

THE BRIDE OF FRANKENSTEIN (1935)—Blu-Ray If you don't have this in your collection—get it! This film has been analyzed and dissected on the lab table so much, need I say much more? It's a classic. Boris Karloff's second time out as the monster, quite crispy after being burned in the windmill fire from the previous film. Colin Clive is back as Henry Frankenstein. Ernest Thesiger is outstanding as one of Henry's old (and loony) teachers. Elsa Lanchester is beautiful and weird as the twitch Monster's Mate! The scene of the monster in the flooded basement of the mill strangling a villager is wonderfully frightful! Loads of extras from Universal. (Universal Blu-Ray)

CHEEZY ACTION TRAILERS (Collection) Trailer previews of classic action movies: **MORGAN THE PIRATE, JOURNEY TO THE LOST CITY, TARZAN'S FIGHT FOR LIFE, PERILS OF NYOKA, SWORD OF SHERWOOD FOREST, HELL ON DEVIL'S ISLAND, KING SOLOMON'S MINES, TARZAN AND THE GREAT RIVER** and many more. (Cheezy Flicks DVD)

THE COMPLETE SHERLOCK HOLMES (14 films/Rathbone)—Blu-Ray The Complete Sherlock Holmes Collection stars Basil Rathbone as the legendary Sherlock Holmes and Nigel Bruce as the venerable Dr. John H. Watson. Comprised of all 14 films on 5 discs in high definition. Films from 1939-1946—all of the Basil Rathbone and Nigel Bruce films: **HOUD OF THE BASKERVILLES, THE ADVENTURES OF SHERLOCK HOLMES, THE SCARLET**



CLAW, THE VOICE OF TERROR, THE SECRET WEAPON, SHERLOCK HOLMES IN WASHINGTON, SHERLOCK HOLMES FACES DEATH, THE SPIDER WOMAN, THE PEARL OF DEATH, THE HOUSE OF FEAR, THE WOMAN IN GREEN, PURSUIT TO ALIGIERS, TERROR BY NIGHT and DRESSED TO KILL! Extras include commentary by actress Patricia Morison preservation information, footage of Sir Arthur Conan Doyle, trailers and more. The UCLA restorations in HD now. (MPI Blu-Ray)

CREATURE FROM THE BLACK LAGOON (1954)—Blu-Ray The Creature's first outing and the beginning of the last great Universal monster icons. Richard Carlson and the lovely Julie Adams command the cast of great character actors. The HD Blu-Ray features two discs, one crystal clear 2-D and one the 3-D HD. Lots of bonus materials! (Universal Blu-Ray)

CREEPY CREATURE DOUBLE FEATURE 1—MONSTER FROM THE OCEAN FLOOR/SERPENT ISLAND MONSTER FROM THE OCEAN FLOOR (1954) Stars Anne Kimbell, Stuart Wade, Dick Pinner and Jack Hayes. Produced by Roger Corman. Early Corman monster flick. Scientist exploring along the coast of Mexico happen onto a primitive people and the monster that lives off their shore. Looks like a rockin' one week (or less!) production from the king of 50's monster movies. Roger Corman. **SERPENT ISLAND (1954)** Stars Scanny Tufts, Rosalind Hayes, Tom Monroe and Mary Munday. Here we go—castaways. You know they're in for trouble! Secluded island with voodoo rituals and big man-eating snakes. Plus, the added glory of this one being directed by Bert I. Gordon (big monsters, cheap effects: CYCLOPS, BEGINNING OF THE END, etc.). (VCI DVD)

CREEPY CREATURE DOUBLE FEATURE 2 THE CRAWLING HAND/SLIME PEOPLE THE CRAWLING HAND (1963) A bit darker film for the teenage crowd in 1963. An astronaut is possessed by an alien before re-entering the earth's atmosphere. His ship is blown to bits, but his hand/arm (still possessed by the alien) washes up on a beach. A young teenager interested in science and his busy Swedish girlfriend in a bikini find the arm. The boy struggles it home and real trouble begins. **THE SLIME PEOPLE (1963)** Climbing

up from beneath the surface of the earth...The Slime People are coming! They've got plans to change the earth's climate to be more suitable for slime and don't get in their way. Robert Hutton directed and stars Les Tremayne! Don't expect an award-winner, just lots of slimy monsters. (VCI DVD)

CULT TERROR CINEMA—DVD Set 12 cult movies: LAND OF THE MINOTAUR (Peter Cushing), THE CREEPING TERROR, THE CRATER LAKE MONSTER, BLOODLUST, THE HEARSE, CARNIVAL OF CRIME, HORROR HIGH, LURKERS, ESCAPE FROM HELL ISLAND, FLASHBURN, THE BABYSITTER and THE TEACHER. (Mill Creek DVD)

DAIMAJIN (Triple Feature, 1966)—Blu-Ray The trials of a downtrodden community are saved by a giant stone golem that is an ancient protector. A serious story and awe-inspiring monster monolith in this Japanese classic. Includes its two excellent sequels. Japanese originals and English dubbed versions. (Mill Creek Blu-Ray)

DOCTOR BLOOD'S COFFIN (1966) A Hammer-looking film with a doctor experimenting with everlasting life. A really cool looking zombie is unhappy with the proceedings and rises from the grave. (Cheesy Flicks)

DRACULA (1931)—Blu-Ray Official Universal all-region Blu-Ray!

A sheer classic. Critics gripe about the staginess and slow moving story...but without those elements it would lose an unworlly ambience that I love. It may be slow in development at the beginning, but it's not boring. The actors are believable and the whole film can put you in a trance of uneasiness. Frye as Renfield is electric, Chandler is a beautiful and frail as the Count's victim, Manners is frustrated and righteous, Sloan as Van Helsing is the quintessential hope that we look to...and Bela Lugosi became an icon stamped in the minds of movie-goers forever with this film. Bonus: Includes full-length Spanish version with different actors, three documentaries, optional audio set-up with music track, David Skal commentary and much more. (Universal Blu-Ray)

THE ENCHANTED COTTAGE (1945) A touching, thoughtful magical fantasy of the heart. A scarred war veteran that is now found repulsive retreats to a cottage where he would have honeymooned. Meets an unattractive outcast maid...the cottage and their hearts work something magic. Subtle changing make-up make this a special film. (Warner DVD)

THE FALCON MOVIE COLLECTION Vol. 1 (1940s) The suave, cunning detective "The Falcon" starring George Sanders and Tom Conway. 3 DVDs, 7 movies: **THE GAY FALCON, DATE WITH THE FALCON, FALCON TAKES OVER, THE FALCON'S BROTHER, THE FALCON STRIKES BACK, THE FALCON IN DANGER, and THE FALCON and THE CO-EDs.** (Warner DVD Set)

THE FALCON MYSTERY MOVIE COLLECTION Vol. 2 (1940s) The suave detective "The Falcon" in 6 movies on 2 DVDs Stars Tom Conway. Features: **THE FALCON OUT WEST, FALCON IN MEXICO, THE FALCON IN HOLLYWOOD, THE FALCON IN SAN FRANCISCO, THE FALCON'S ALIBI, and THE FALCON'S ADVENTURE.** (Warner DVD Set)

FRANKENSTEIN (1931)—Blu-Ray Boris Karloff's name would never be forgotten after this classic from James Whale. The fully restored version from Universal. Fritz, Fritz...stay away from the criminal brain...oh, no leave it alone, Fritz. Leave it alone! Multiple

documentaries and extras! (Universal Blu-Ray)
GAMERA VS. GYAOS/GAMERA VS. VIRAS—Double Feature Two Gamera movies: GAMERA VS. GYAOS (1967) and GAMERA VS. VIRAS (1968). Giant Japanese monster combat! Both films are in their original Japanese with optional English dubbed versions too! (Shout Factory DVD)

GORG (1961/Ultimate Collector's Edition)—Blu-ray & HD DVD England's version of Godzilla is terrific! Too bad there weren't sequels...great effects. See Gorgo crush London

(Tokyo survives!). Remastered with loads of extras—its never looked this good! Extras—Daniel Griffith documentary, comic book scan, trailer—MUCH MORE! Widescreen. Finally, a nice, bright, sharp master print with beautiful color! (VCI Blu-Ray and separate DVD release)

HAMMER FEATURE FILM SET Three classic Hammer Horrors: **DRACULA-PRINCE OF DARKNESS (1965—starring Christopher Lee), THE LEGEND OF SEVEN GOLDEN VAMPIRES (1973) and FRANKENSTEIN CREATED WOMAN (1967—starring Peter Cushing).** (Millennium DVD)

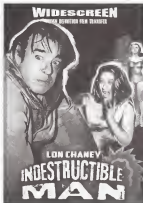
HERCULES AND THE MASKED RIDER (1967) Hercules and a masked man on horseback fight evil conquistadors who hold a community in oppression. Lots of muscles and brawls. (Cheesy Flicks DVD)



HERCULES AND THE TYRANT OF BABYLON (1964) The king of the musclemen is back to face the challenges of an evil witch and free the land of Babylon from her evil. (Cheezy Flicks DVD)

HOLLYWOOD HITS—DVD Set Four classic horrors from the Columbia vaults: **RETURN OF THE VAMPIRE** (1943, Bela Lugosi), **REVENGE OF FRANKENSTEIN** (1958, Hammer Horror), **MR. SARDONICUS** (1962, William Castle Creeper) and **BROTHERHOOD OF SATAN** (1971). (Columbia DVD)

INDESTRUCTIBLE MAN (1956, High Definition Restoration) Lon Chaney Jr. gets electrocuted, then revived as a super-charged "man made monster." He's nicknamed "The Butcher," because of his murderous reputation.



Electrifying fun! High Definition restoration. Bonus: Trailers, Chaney Featurette, Chaney LIVE!, Chaney TV show—**THE WHISTLER**. (Bayview DVD)

THE INVISIBLE MAN (1933) —Blu-Ray James Whale directs this fantasy-horror masterpiece with Claude Rains. A man discovers invisibility, the cost—his sanity. Dark humor and great packing make this a timeless gem. All region disc. Lots of extras! (Universal Blu-Ray)

ISLE OF THE SNAKE PEOPLE (1968) Also known as: **CULT OF THE DEAD, THE SNAKE PEOPLE** and

ISLE OF THE LIVING DEAD. A law official arrives on a remote island known for outlaws, crime and voodoo. He plans to clean-up the illegal operations and stop the slavery trade. However the voodoo thing gets in the way. One of Boris' final films. (Cheezy Flicks DVD)

MADAM SATAN (1930) A surreal early talkie. It begins as a "bedroom farce" type comedy with a cheating husband. The wife decides to dress as a devil at a costume ball that is held on a zeppelin! Parachuting visitors, a wild climax and it turns out to be one of the weirdest films ever made. Directed by Cecil B. DeMille. (Warner DVD)

THE MAN WITH THE X-RAY EYES (1962) Stars Ray Milland, Dick Miller and Don Rickles (!). A scientist discovers a way to see through things...but sometimes cool discoveries go very, very wrong. A Roger Corman production. (Cheezy Flicks DVD)

MONSTER (1953) Stars Miloslava Stern, Carlos Navarro, Jose Maria Linares Rivas and Fernando Wagner. The hideous Dr. Ling



(looking like Lon Chaney from **PHANTOM OF THE OPERA**) is a very mad scientist set on resurrecting corpses and creating life. A beautiful young newspaper girl stumbles upon his eerie castle by answering a strange newspaper ad. She threatens to expose the doctors crazed experiences and he sets a young zombie after her...but the zombie likes her...A much sought after "Holy Grail" of Mexican horror. Pre-dating **THE BODY SNATCHER** in kicking off the Mexican horror film cycle of the 1950s and 1960s. In Spanish with English subtitles. (One 7 Movies DVD)

THE MONSTER SQUAD

(1987)—Blu-Ray & DVD A group of kids that have their own monster club discover that Dracula is really alive and in search of a powerful amulet that will give him control of the earth. Dracula enlists the aid of **The Frankenstein Monster**, **The Mummy**, **The Wolf Man** and **The Gillman**. It's up to the intrepid group of kids to save our world. (Olive Films Blu-Ray and separate DVD)

MR. SARDONICUS/BROTHERHOOD OF SATAN—Blu Ray **MR. SARDONICUS** (1962) Creepy William Castle film about a man living in a castle with a hideous smile plastered on his face. This came about as an unspoken curse when he saw his father's decomposed grinning corpse. **BROTHERHOOD OF SATAN** (1971) Early 70s chiller about a town in the grip of a cult. (Mill Creek Blu-Ray)

THE MUMMY (1932)—Blu-Ray Stars Boris Karloff. Edward Van Sloan is here to fight the evil, David Manners, the hero, is confounded. Next to Karloff the performance award goes to Bramwell Fletcher who has an electrifying mental breakdown upon seeing the mummy rise from his coffin and walk. Lots of extras! (Universal Blu-Ray)

MYSTERIOUS ISLAND (1951) Stars Richard Crane, Marshall Reed, Karen Randle and Ralph Hodges. Jules Verne tale of people escaping a Civil War conflict in a hot air balloon and drifting to an uncharted island. Weird people with my guns and UFOs populate the island. This is a 15 -chapter serial version of the Verne tale. (Cheezy Flicks DVD Set)



THE OLD DARK HOUSE (1963) Stars Tom Poston, Robert Morley, Janette Scott, and Joyce Genfell. A remake of the 1932 classic, but with more twists and overt comedy. It was Tom Poston's version of **THE GHOST AND MR. CHICKEN**. Lots of fun with that William Castle wit. Poston plays a car dealer/roommate to one of the Feman family eccentrics. He's invited up to the house to deliver a car and finds his roommate there waiting....dead. The bridge is out and Poston must spend the night with a house of creepy lunatics...one of which is a murderer. (Warner DVD)

THE PHANTOM OF THE OPERA (1925-1929 2-D & 3-D versions) Lon Chaney's **PHANTOM OF THE OPERA** is back, like you've never seen it before—featuring an all-new dubbed dialogue track with sound effects and a new musical score! Chaney's classic has been completely re-edited, combining the best of the original 1925 version with the 1929 re-release. Now, for the first time, watch **THE PHANTOM OF THE OPERA** as a 'talkie' and in startling 3D! 3D version is in anaglyph format and can be viewed on any television—no special 3D TV set required. 2 pairs of 3D glasses are included. This 2-Disc set is loaded with special features. A History of the Phantom featurette that examines the legacy of **THE PHANTOM OF THE OPERA**, a motion-comic featuring the 'organ death' alternate ending, 1925/1929 scene comparisons, a photo gallery of rare Phantom collectibles, memorabilia, and merchandise, a vintage horror-themed cartoon. (Shadowlands DVD)

THE PHANTOM OF THE OPERA (1943)—Blu-Ray The classic Phantom story with Claude Rains in this colorful remake. Lavish sets, great actors and the unforgettable scene of Rains sawing the chain that holds the chandelier. And, the chandelier crashing down into the unsuspecting opera goers. Many extras. (Universal Blu-Ray)

THE PHANTOM TOLLBOOTH (1969) A wonderful fantasy movie starring Butch Patrick (Eddie Munster) in live action and he changes into cartoon as he enters an wild, but instructive fantasy world

at odds between words and numbers. A Chuck Jones production with voices of Mel Blanc, Hans Conried and June Foray. (Warner DVD)

RAY BRADBURY THEATER (1980s Complete Series)—5 DVD Set The complete RAY BRADBURY THEATER. 65 short stories over 5 DVDs. Creepy, weird, wonderful and always thoughtful, the great stories produced in the 1980s. Ray Bradbury hosts. Stars include: Drew Barrymore, William Shatner, Jeff Goldblum, Peter O'Toole, John Saxon and many, many more. (Echo Bridge DVD Set)

THE RED HOUSE (1947)—Blu-Ray Incredibly good little backwoods thriller. A young boy is helping a family with odd jobs after school. He and the young girl who lives there suspect a dark past with the house and her family. Edward G. Robinson is out of type as a laid back country man...and he's stunning. A stormy night and dark secrets with the kids running across a field and through woods in a thunderstorm is a terrific scene. (HD Cinema Blu-Ray)

SCARS OF DRACULA (1970) Stars Christopher Lee, Dennis Waterman, Jenny Hanley, Christopher Matthews and Patrick Troughton. A kind of back-to-the-basics Hammer Dracula that works for me. Drac's in his castle, a young couple happen to wind up as house guests, and the nightmare begins. Still in the great gothic trappings with superb visuals. This is the Hammer Dracula with Lee climbing the castle walls like a spider (as in Bram Stoker's original novel). Ah, and there's always the poor human servant that gets seriously roughed-up by the ol' count. (Lion's Gate DVD)

THE SECRET GARDEN (1949) Stars Margaret O'Brien, Herbert Marshall, Dean Stockwell and Elsa Lanchester. A young girl without parents is sent to live with a darkly cruel Uncle and his crippled son in a foreboding old mansion. The mystery of the estate seems to revolve around a secret garden behind stone walls. (Warner DVD)

SHE DEVIL (1957)—Blu-Ray & DVD Stars Mari Blanchard, Jack Kelly and Albert Dekker. Working on a miracle drug, a scientist finds an amazing new serum. The mix is made of fruit fly genes which will make people more adaptive to disease. Whoah, but the results are a bit off the mark as a woman turns into a killing mutant. (Olive Films Blu-Ray and separate DVD release)

SHOCKORAMA—Double Feature Two movies directed by schlock shock director William Baudine! John Carradine as Count Dracula in **BLIND THE KID VS. DRACULA** and **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER!** Two wild weird westerns from the drive-in scene in 1966! (Cheezy Flicks DVD)

THE VAMPIRE LOVERS (1970)—Blu-Ray Stars Ingrid Pitt, George Cole, Kate O'Mara and Peter Cushing. Cushing as the General Witchfinder after the vampires down the bad business in the countryside. It's the classic retelling of the Carmilla vampire story Hammer-style. Extras: Documentary, Ingrid Pitt reading and more. (Shout Factory Blu-Ray)

WESTWORLD (1973)—Blu-Ray Stars Yul Brynner, Richard

Benjamin and James Brolin. It's the future and there's a mega-theme park where your own daydreams can be acted out by life-like robots. Richard Benjamin wants to have a shoot out in the old west, but his robot-enemy seems to have a short circuit and is playing to kill. Action-packed future fun turns to future horror. (Warner Blu-Ray)

THE WOLF MAN (1941)—Blu-Ray The film that shot Chaney Jr. to super-stardom as a horror actor. Larry Talbot (Chaney) is bitten by a werewolf (Bela Lugosi) and becomes a tortured soul who changes

into a werewolf by moonlight. Even a man who is pure at heart...you know how it goes! Multiple documentaries and extras! (Universal Blu-Ray)

ZOTZ! (1962) Stars Tom Poston, Julia Meade, Jim Backus, Fred Clark and Cecil Kellaway. An absent-minded professor discovers that his niece has unwittingly found a magic coin. The coin will grant any wish. Only trouble ensues as Poston tries to use the coin for good. A satirical, comedy/fantasy. (Warner DVD)

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www.creepyclassics.com. Or, look for the **CREEPLY CLASSICS** ad in this issue of **SCARY MONSTERS** for mail ordering! If you have any questions, feel free to call me, (724) 238-4317 or e-mail creepyclassics@creepyclassics.com.

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Almost Gone! SCARY MONSTERS MAGAZINE Presents... SON of SHOCK



A SHOCK-ING! SON of Scarelection Volume 2 has finally arrived. This features the rare four page SON of SHOCK promotional brochure, sell sheet, vintage magazine articles and new material. A little over half the book features a RETURN of SHOCK! featuring more vintage magazine articles, more SHOCK horror hosts articles and all the Shocks we couldn't fit into Volume 1. This volume is limited to only 175 copies and for a limited time you can purchase a copy for over 35% off cover for the Scary Low Price of Only \$20.00 postpaid in the U.S.

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Just In! **SCARY MONSTERS Magazine Special #2!**

This special 21th Anniversary Special #2 features a "LOOK BACK" at SCARY issues 21-40, yearbooks and SCARY SUMMER SPECIALS published during this next 5 year span; a lost cover; a lost article and much MORE! This 72 page book/magazine is limited to only 200 copies in our limited edition perfect bound format. SCARY MONSTERS MAGAZINE SPECIAL #2 is the perfect companion to SM 84 and is only \$14.00 postpaid in the U.S. (for you our valued scary readers! (\$20.00 cover price).

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Scary Premiere! **CASTLE OF FRANKENSTEIN 50th Anniversary Special #1!**

CASTLE OF FRANKENSTEIN celebrates its 50th Anniversary with the release of the Limited Edition 50th Anniversary Special #1! This 80 page book/magazine reprints all of the contents of the original issue #1 as well as a CASTLE-LOAD of BONE-US MATERIAL! SURPRISE FEATURES include historical articles by original contributors Richard Bojarski and Larry Iwie as well as current publisher Dennis J. Druktenis and more! The CASTLE OF FRANKENSTEIN Special #1 is only \$16 postpaid in the U.S. for our Scary Readers or \$14 postpaid for our Scary Subscribers.

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Scary Premiere! **SCARY Summer Special 2012!**

In issue 83, we teased you with an ad to email us to find out about the availability of this special title. The official debut was at the Prehistoric MONSTER BASH 2012 in June and now SCARY MONSTERS MAGAZINE SCARY SUMMER SPECIAL 2012 No. 4 makes its official magazine ad debut right here! This is the first SCARY Summer Special in 4 years and #3 sold out almost immediately after it came out. As you can see from the cover on your left you'll find over 350 photos! Prehistoric Monsters! LOST WORLD Revisited! And much more! Join us on a Scary Summer (Fall or anytime!) Adventure to THE LOST WORLD with this 140 page book/magazine for a Scary Reader price of Only \$25.00 postpaid in the U.S. or the Scary Subscriber price of Only \$20.00 postpaid in the U.S.

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SCARY MONSTERS 2012 YEARBOOK, MONSTER MEMORIES #20!

All-New! Not A Reprint! Our annual extra special SCARY MONSTERS MAGAZINE issue celebrates its 20th Anniversary with this issue! Take a look at the Scary Terry Beatty monsterpiece wraparound cover and it gives some clues of what can be found inside. But why?...guess!... order a copy of this annual best-selling issue before they are all gone for the Scary Low Price of \$12.00 postpaid in the U.S. (ADD \$1.00 for CANADA and \$4.00 for foreign shipping)

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Limited Edition 50th Anniversary!

HORROR MONSTERS

#1, 2 & 3! Just In #4!

The 50th Anniversary begins right here for HORROR MONSTERS. The entire Fiendish contents of HORROR MONSTERS #1, 2, 3 and #4 from 1961 and 1962 are reprinted along with a new introduction/historical article.

The 68 page perfect bound book/magazines will be limited to only 175 copies. We are offering the Limited Edition 50th Anniversary HORROR MONSTERS #1, 2, 3 and 4 to you, our valued Scary Readers for only \$18.00 each postpaid in the U.S. Scary Subscriber Scary Premiere price is only \$15.00 each postpaid in the U.S.

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MORE! PRE-CODE HORROR COMICS SCARE-LECTIONS!



SCARY STRANGE TERRORS! #11

Shrunken Heads! Ghosts! Zombies! Mummies! Scary Strange Terrors!
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this magazine is SCARY and HAUNTED #2!
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this magazine is SCARY and HAUNTED #3!
Pre-Code Horror SCARES from 1952 & 1953! Hosted by Doctor Scare!
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\$12 for Subscribers!



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Monsters! Werewolves and Vampires! Living Dead! More!
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JUST IN!
WEB OF SCARES #5!
Prehistoric Horror Monsters! Werewolves, Vampires and More!
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SCARY 88! THE COUNT TO 100 & SCARES CONTINUE IN 2012! **138** SCARY MONSTERS MAGAZINE A Real Monster Magazine!



SCARY MONSTERS MAGAZINE PRESENTS... Limited Edition MONSTERS and THINGS 50th Anniversary!

The 50th Anniversary celebration of pioneering monster magazines continues with this Limited Edition release of the complete collection of MONSTERS and THINGS. Both MONSTERS and THINGS #1 from January 1959 and issue #2 from April 1959 are collected in this one volume. This volume sports a full color heavy laminated cover, square binding and heavy white paper interior to preserve these almost lost putrid pulp memories. Only 175 printed. For a limited time this 100 page book/magazine is available for only \$21.00 postpaid in the U.S.

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Going Fast! MAD MONSTERS Presents WEREWOLVES AND VAMPIRES Vol. 1, No. 1 Reprint!

You've been asking us to reprint this "Rare One-Shot" magazine from 1962 originally published by Charlton Publications for several years now. MAD MONSTERS is now proud to Present WEREWOLVES AND VAMPIRES A Rare One-Shot Special! The complete contents of this 1962 monster magazine are reprinted along with a new historical introduction and limited to only 175 copies. WEREWOLVES AND VAMPIRES Vol. 1, No. 1 is only \$18.00 postpaid in the U.S. for you our valued scary readers!

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MAD MONSTERS Presents MONSTERS No. 1 is a reprint of A Rare Charlton British Edition! This rare British first issue published by Charlton reprinted the contents of the U.S. version of MAD MONSTERS #6 from 1963 with a new cover created for this edition. Bonus material includes an historical introduction as well as the 3 U.S. pages not reprinted in the British Edition. Original copies of MONSTERS sell for \$80-\$150 depending on condition. Get this new limited edition monster magazine reprint limited to only 175 copies for Only \$18.00 postpaid in the U.S. Scary Subscriber Premiere Price is Only \$15 postpaid!

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BACK ISSUES!

SCARY MONSTERS MAGAZINE #6, 9, 10, 14, 15, 20, 23, MONSTER MEMORIES #1(1993 SCARY MONSTERS YEARBOOK), MONSTER MEMORIES #4 and the 2009 YEARBOOK (MM #17) are also SOLD OUT! (Some limited edition #23s are still available, SEE BELOW)

ORDER SOME BACK ISSUES TODAY before they are all gone...#1, 2, 3, 4, 5, 7, 11, 13 \$6.00 each #8, 12(with SCARY SOUND SQUARE featuring Zacherley), 16, 17 \$7.00 each #18(CREATURE issue), 19, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55(DARK SHADOWS issue), 56, 57, 58, 59, 60, 61 \$10.00 each #62, 63, 64, 65, 66, 67, 68, 69, 70 (Forry Issue!), 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86 (2013 YB), 87, 88 \$11.00 each Pre-Order! #89 for \$10.00 each postpaid (ALL prices include U.S. postage, add \$1.00 for CANADA, and \$4.00 per issue for foreign orders.) SEE BELOW for Limited Edition SCARY MONSTERS and the ad elsewhere for Yearbooks and Specials: Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com New SCARY Website: www.scarymonstersmagazine.com



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#68 Limited to 59 copies!
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#23 Scary Special Limited Monster Bash Edition celebrating 4E is 8E and the Monster Bash Convention (featuring a numbered sticker on the cover and full color limited edition postcards of Forrest J Ackerman and Debbie D as Destiny Vampire Mermaid); #35 Scary II Limited Edition (featuring a neon green numbered sticker on the cover and two full color limited postcards of The Birth of Beasts!); #36 Scary Special Limited Dr. Gangrene Edition (featuring a neon pink numbered sticker on the cover and a full color Dr. Gangrene postcard inside); #39 Scary Special Limited Mad Mummy Bash Edition (featuring a numbered sticker on the outside and full color limited edition postcard of the Mad Mummy); #40 Scary Special Limited Count Gore De Vol Edition (featuring a numbered sticker on the outside and a full color limited edition postcard of Count Gore De Vol); #43 SCARY SHOCK! Limited Edition (featuring a numbered sticker on the outside and a full color limited edition postcard of Bob Burns as a werewolf on SHOCK!); #58 Zacherley Comic Limited Edition with Scary Sticker; #59 Colossal Big Bash Scary Limited Edition of only 150 features a numbered sticker on the front cover, a full-color Monster Bash 2006 post card inside along with 2 extra loose covers that are softly rolled around the backing board of this bagged magazine; #63 GLOB OF A BLOB Scary Limited Edition of only 58 copies features a numbered sticker on the front cover and a limited edition full color 4 x 6 photo of the Colonial Theater inside \$15.00 each postpaid and shipped in a sturdy carton for protection (ADD \$5.00 per issue for foreign orders). #68 M.T. GRAVES SCARY Limited Edition of only 59 copies features a numbered stick on the front cover and includes three 4 x 6 full color photos inside for only \$18.00 postpaid

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SCARY MONSTERS MAGAZINE A Real Monster Magazine!



First Ever Variant Cover! Very Limited! **SCARY 87!**

If you don't visit our SCARY website you probably don't know that for the first time ever we offered a variant cover for SCARY MONSTERS #87. This photo cover was limited to only 300 bound copies. Get the first ever variant cover while you can of SCARY MONSTERS MAGAZINE #87 for **Only \$15.00** postpaid in the U.S

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Just In! **VAMPIRELLA** ARCHIVES VOLUME SEVEN *and more!*

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At last old Cousin Eerie is back to show Uncle Creepy who has the best new horror comic book!

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DARK SHADOWS **VAMPIRELLA** #1, 2, 3, 4 & 5!

All five issues of the **DARK SHADOWS VAMPIRELLA** comic have arrived and it is an very interesting team-up!



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Just In! **DARK SHADOWS** THE COMPLETE ORIGINAL SERIES: VOLUME FIVE

VOLUME FIVE the last volume in the series has arrived featuring issues 29-35, along with a final comic article and artwork section. **DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE** is **Only \$49.99** plus shipping!

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Just In! **DARK SHADOWS** Angelique's Descent *paperback!*

DARK SHADOWS Angelique's Descent by Lara Parker is finally back in print as a inexpensive paperback and "Featuring an All-New Final Chapter"! Join Barnabas Collins and Angelique in **DARK SHADOWS Angelique's Descent** for **Only \$7.99** plus shipping!

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New! CREEPY #12!

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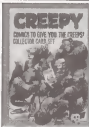
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Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

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Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

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Official UNCLE CREEPY Mask! Just In! COUSIN EERIE Mask!

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Just In! EERIE ARCHIVES VOLUME THIRTEEN!

The thirteenth EERIE volume is here! EERIE ARCHIVES VOLUME THIRTEEN collects the complete eerie contents of issues #61-64 of Warren's EERIE magazine for the Scary Low Price of \$49.99 plus shipping!

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SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! HAUNTED HORROR #2, 3, 4, 5!

From THE CHILLING ARCHIVES OF HORROR COMICS! comes an ongoing full color pre-code horror reprint comic book hosted by FORELOCK THE WARLOCK. Toast the horror within by purchasing HAUNTED HORROR #2, 3, 4 and 5 for Only \$3.99 each plus shipping!

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Pre-Code Horrors! CRYPT OF HORROR VOL. 16 & 17!

"GHOULS! VAMPIRES! WEREWOLVES! MONSTERS!"...Another collection of pre-code horror comics presented in black and white from AC Comics has crawled out of the crypt! Horror Host Lon Midnight is waiting to greet you in CRYPT OF HORROR VOL. 16 for only \$29.95 plus shipping! And Just In! HORRIFIC HOWLINGS! in CRYPT OF HORROR #17 for only \$29.95 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! BELA LUGOSI's TALES FROM THE GRAVE #3!

The second issue of BELA LUGOSI's TALES FROM THE GRAVE comic has finally arrived and it was worth the wait. Sail the scary seas with BELA LUGOSI's TALES FROM THE GRAVE #3 for Only \$4.99 plus shipping!

And get the first issue while you still can! BELA LUGOSI's TALES FROM THE GRAVE #1 (Gogos cover) \$4.99 or variant cover #1 \$6.99, #2 (Rick Baker cover) \$4.99

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Just In! SHADOWLAND MAGAZINE COVERING THE BEST IN HORROR, SCI-FI & FANTASY ENTERTAINMENT Issues #1, 2, 3, 4, 5, 6, 7 & 8!

This is one of the only places you can purchase this new horror, sci-fi and fantasy magazine and we have all eight issues available for you. SHADOWLAND MAGAZINE #1, 2 and 3 are Only \$6.95 each plus shipping! Just In! More Pages and Content! SHADOWLAND MAGAZINE #4, 5, 6, 7 and 8 Only \$9.95 each plus shipping!

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Take SCARE and Please Note: We never have enough room to include everything we would like to in our ad pages so feel free to email us at Scaremail@aol.com regarding availability of other scary stuff you may have seen in previous ads.



Just In! **SCREEN#26** and back issues!

The latest issue to Scream for is here featuring GORG0, INDESTRUCTIBLE MAN, Return of the Super 8 and much more! Don't Scream get SCREEN #26 for Only \$7.95 each plus shipping! Or GET the LIMITED EDITION OF 500 GORG0 cover version for only \$9.95 plus shipping!
Back Issues! SCREEN #17, 20, 21, 22, 23, 24, 25 \$7.95 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send



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Special **DARK SHADOWS** Issue! **DIABOLIQUE** No. 11! Just In! No. 15!

The latest issue of DIABOLIQUE has arrived and it is a SPECIAL COLLECTOR'S ISSUE featuring DARK SHADOWS and much more. DIABOLIQUE No. 11 is Only \$9.98 plus shipping! Just In! No. 15 for \$9.98 plus shipping!

Still Available! DIABOLIQUE #6, 10, 12 and 13 for Only \$9.98 each plus shipping!
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Special **HAMMER** Issue! **CINEMA RETRO** Issue 25!

We normally don't carry this magazine billed as "THE ESSENTIAL GUIDE TO MOVIES OF THE '60s & '70s" but we thought this special "HAMMER" issue would be of interest to you Scary Readers! HAMMER Rises From The Grave in CINEMA RETRO #25 for Only \$11.99 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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FREAKY MONSTERS

#9, 10, 12, 13, 14!

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOULDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get Freaky with FREAKY MONSTERS #9, 10, 12, 13 and 14 for Only \$9.95 each plus shipping!

Sorry we never received copies of issue #11!



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LITTLE SHOPPE OF HORRORS



LITTLE SHOPPE OF HORRORS #30!

The latest issue of LSH featuring the VAMPIRE CIRCUS has arrived.
LITTLE SHOPPE OF HORRORS #30 is only \$9.95 plus shipping!

Back Issues! LITTLE SHOPPE OF HORRORS #21, 22, 23, 24, 25, 26, 27, 28, 29 \$9.95 each

Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

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LITTLE SHOPPE OF HORRORS



THE DEFINITIVE DR. PHIBES

MONSTERS FROM THE VAULT



Just In! MONSTERS FROM THE VAULT #31!

The latest issue of MONSTERS FROM THE VAULT is now available! Frankenstein, his Bride and Bela live again and much more in MONSTERS FROM THE VAULT #31 for \$9.98 plus shipping today!

Still available: MONSTERS FROM THE VAULT #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #26, 27, 28 \$8.98 each #29, 30; MONSTERS FROM THE VAULT SPECIAL EDITION #1:

KHARIS UNEARTHED! \$9.98 each plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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MONSTERS FROM THE VAULT



PRINCELESS MEMORIES

Just In! SCARLET THE FILM MAGAZINE No. 9!

The latest issue of the new SCARLET THE FILM MAGAZINE has arrived and features the HORRORS OF REPUBLIC and much more in SCARLET THE FILM MAGAZINE #9 for Only \$8.95 plus shipping!

Still in stock but limited! SCARLET THE FILM MAGAZINE #2, 3, 4, 5, 6, 7, 8 \$8.95 each plus shipping.

We also still have a few copies of the original SCARLET STREET magazine still in stock: SCARLET STREET #35, 36, 40, 41 \$7.95 each

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HAPPY HORROR DAYS!



Just In! MONSTER BASH magazine No. 18!

The latest scare-filled fun issue of MONSTER BASH magazine has arrived! Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 18 for only \$8.99 each plus shipping!

Issue #19 may be out by now...please inquire!

Back Issues! MONSTER BASH #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13, 14, 15, 16, 17 \$8.99 each ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just in from the UK! WE BELONG DEAD magazine ISSUE NINE!

THE RETURN OF...WE BELONG DEAD the magazine of "THE CLASSIC AGE OF HORROR & FANTASY FILMS" happens right here. We've imported copies just for our Scary Readers! This digest-sized magazine is loaded with classic material. WE BELONG DEAD ISSUE NINE is Only \$13.00 plus shipping!

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WE BELONG DEAD



Just In! FAMOUS MONSTERS #268!

The latest issue of FAMOUS MONSTERS OF FILMLAND #268 has arrived and we have the PETER CUSHING cover and the ADDAMS FAMILY cover both with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Just In! FAMOUS MONSTERS #267!

The latest issue of FAMOUS MONSTERS OF FILMLAND #267 has arrived and we have the LOVECRAFT cover and the KING KONG cover both with and without the dealer direct stickers for Only \$9.99 each plus shipping!

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Just In! FAMOUS MONSTERS #266!

The latest issue of FAMOUS MONSTERS OF FILMLAND #266 has arrived and we have the CREATURE cover and the WIZARD OF OZ cover both with and without the dealer direct stickers (WIZARD OF OZ sticker version is SOLD OUT!) for Only \$9.99 each plus shipping!

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FAMOUS MONSTERS #260! And Back Issues!

FAMOUS MONSTERS OF FILMLAND #260 is in stock and we have the Christopher Lee cover and the John Carter covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

Back Issues! FAMOUS MONSTERS #250 \$10.00 #251 \$12.95 #252 \$12.99 #253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265 \$9.99 each (SEE: previous ads for available covers and more information!) FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 \$7.99 FAMOUS MONSTERS UNDERGROUND #1 \$7.99

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Back In Stock! FAMOUS MONSTERS Speak CD!

We haven't had copies of this Famous recording that you may recall advertised in that Famous monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to The Exclusive Recordings of Frankenstein & Dracula featured on the FAMOUS MONSTERS Speak CD for the Scary Low Price of Only \$12.98 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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Lost FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!

The issue that never was is now available, the Feb. 1983 issue #192 of FAMOUS MONSTERS for the **Scary Low Price of \$8.99** each for the regular cover and the direct dealer sticker cover plus shipping!
Other Retro Issues! FAMOUS MONSTERS #70, 71 with and without direct dealer sticker for \$8.99 each plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:
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Back In Stock! FAMOUS MONSTERS ANNOTATED ISSUE #1 Book!

This is a must-have to add to your monster magazine/book collection! Within the high quality glossy 160 pages you'll find lots of information on Forrest J Ackerman including the notes and photos that created the first issue of FAMOUS MONSTERS OF FILMLAND. Own this monster magazine piece of history called FAMOUS MONSTERS OF FILMLAND THE ANNOTATED ISSUE #1 for Only \$29.99 plus shipping!

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Just In! CREEPY PRESENTS RICHARD CORBEN

This CREEPY collection of over 300 pages of Richard Corben in a hardcover book is a scary bargain that you shouldn't pass up. This is the definitive collection of the artist's work from both CREEPY and EERIE. Purchase CREEPY PRESENTS RICHARD CORBEN today for the **Scary Low Price of Only \$29.99** plus shipping!

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UNDYING MONSTERS #0, 1, 2, 3 & 4!

The new monster magazine devoted to those classic undying monsters and movies is here! Undying Monsters live in glossy b&w in UNDYING MONSTERS #0 (this issue reprints the original sold out limited edition #1 with a new cover and a few pages of new material), 1, 2, 3 and 4 for Only \$9.95 each plus shipping!

As we go to press the status of issue #5 is unknown.

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Back In Stock! THE BEST OF From The TOMB book!

FROM THE TOMB magazine has risen from the grave with not only the **BEST OF** but with new material originally scheduled for the never-published issue #29. The history of horror comics is within your grasp in THE BEST OF FROM THE TOMB for Only \$27.95 plus shipping!

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DARK SHADOWS #2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 comics! *Just In!* #14, 15, 16!



Barnabas Collins is BACK...in a new DARK SHADOWS comic book with two different covers! Return to Collinwood with DARK SHADOWS #2, 3 and 4 for only \$7.98 each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping [we will try to honor your request for a certain cover!] DARK SHADOWS #5, 6, 7, 8, 9, 10, 11, 12, 13 and *Just In!* #14, 15, 16 for \$3.99 each plus shipping. Still Available a few copies of DARK SHADOWS #1 for \$7.98 for the set of two DARK SHADOWS #1 Second Printing \$3.99

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Just In! DARK SHADOWS YEAR ONE #1 and 2!

Learn the DARK SHADOWS story in this comic book series about the family cursed by supernatural forces across time and space! The first two issues are available now...DARK SHADOWS YEAR ONE #1 art cover, #1 photo cover and #2 for Only \$3.99 each plus shipping!

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Back In Stock! Vintage 1968, 1969, 1970 BLOOD Monster Movies on DVD!

Many Scary Readers have fond MONSTER MEMORIES of seeing these films on TV or at their local drive-in theatres. Now you can own them all on DVD at Very Scary Low Prices and each DVD comes loaded with extra features!

The original BLOOD Trilogy movies BRIDES OF BLOOD, MAD DOCTOR OF BLOOD ISLAND and BEAST OF BLOOD are Only \$5.98 each plus shipping! (PLEASE NOTE these films contain nudity.)

More Bloody fun can be found in BLOOD OF THE VAMPIRES and HORROR OF THE BLOOD MONSTERS for the Scary Low Price of \$5.98 each plus shipping! (No nudity in these two fun low budget monster movies.) BLOOD OF GHASTLY HORROR Deluxe DVD (original retail price \$19.98) Scary Low Price of \$9.98 plus shipping! ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:



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Back In Stock! BARNABAS VAMPIRE VAN model kit!



Another DARK SHADOWS model roars onto the scare scene. This "Retro *DELUXE ENHANCED REISSUE*" features a Barnabas Figure and Coffin; pad-printed rubber slicks and original packaging art. Cruise over to the Scarehouse and purchase the BARNABAS VAMPIRE VAN for the Scary Low Price of Only \$29.98 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! THE WEREWOLF from DARK SHADOWS model kit!

The perfect companion monster model kit to your Barnabas kit. Another almost lost model kit is here for your enjoyment! THE WEREWOLF "FROM THE HIT TV SHOW DARK SHADOWS" GLOWS-IN-THE-DARK! features FLEXIBLE ARMS! TO CREATE YOUR OWN SINISTER POSES! for the Scary Low Price of Only \$29.98 plus shipping!

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At Last! BARNABAS THE VAMPIRE model kit!

After a 40 year absence from the scare-scene the MPC BARNABAS THE VAMPIRE model kit is back from the grave! This is the same model you remember advertised in those cool old comic book ads! The kit is molded in black and glow-in-the-dark pieces and includes optional glow parts, and soft poseable arms. You can bring BARNABAS THE VAMPIRE from DARK SHADOWS model kit back to life for Only \$28.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! THE MUNSTERS Model Kit!

The classic MUNSTERS living room model kit is back with optional glow parts for the Scary Low Price of \$29.98 plus shipping!

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Many other monster models are still available!
Please inquire on availability at Scaremail@aol.com

Just In! New! VAMPIRELLA comics #17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 & more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping! Back Issues! VAMPIRELLA #1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 \$3.99 each plus shipping! Just In! VAMPIRELLA STRIKES #3, 5 \$3.99 each plus shipping! VAMPIRELLA THE RED ROOM #1, 2, 3, 4 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1, 2 \$4.99 each plus shipping! VAMPIRELLA VS. DRACULA #1, 2, 3, 4, 5, 6 \$3.99 each plus shipping!



VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, Just In! #5 \$3.99 each plus shipping! Sets of 2 different covers available on most issue numbers for only \$7.98 per set plus shipping!

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Back In Stock! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA



The next wave of new MONSTER SCENES models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail Price \$29.99) for the Scary Low Price of \$27.98 plus shipping! MONSTER SCENES VAMPIRELLA for the Scary Low Price of Only \$27.98 plus shipping!



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Back In Stock! THE BRIDE OF FRANKENSTEIN Model Kit!



The Frankenstein Monster and his Bride together for the first time in a monstrous model kit. This is the monster model you have been waiting for a lifetime to build. THE BRIDE OF FRANKENSTEIN monster model is Only \$49.98 plus shipping!



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Back In Stock! HUNCHBACK OF NOTRE DAME Model Kit!

The HUNCHBACK OF NOTRE DAME model kit is back and now GLOWS IN THE DARK and comes in a beautiful square box. He's no "Bellringer" this time around but back in his gory glory as the HUNCHBACK OF NOTRE DAME for the Scary Low Price of Only \$25.98 plus shipping!

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Just In! BELA LUGOSI as BROADWAY'S DRACULA Deluxe Model Kit!

Bela's Broadway DRACULA model kit is back and now includes a beautiful victim for this deluxe version presentation. Bite into the BELA LUGOSI AS BROADWAY'S DRACULA Deluxe Model Kit for Only \$49.98 plus shipping!

ADD \$6.00 for shipping of 1-5 items, 20¢ each additional and send your check, money order or scary charge card information to:

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SCARY New Website: www.scarymonstersmagazine.com



Just In! CREATURE FROM THE BLACK LAGOON Model!

It's here the CREATURE FROM THE BLACK LAGOON model kit that you always wanted. Capture the Creature and his Bride? together in the newly released CREATURE FROM THE BLACK LAGOON model kit for Only \$44.98 plus shipping!

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Just In! DR. JEKYLL AS MR. HYDE 5th Anniversary model kit!

The DR. JEKYLL AS MR. HYDE reissue model kit was Moebius' first model kit 5 years ago when they first started out. The 5th ANNIVERSARY COMMEMORATIVE EDITION is now available complete with the AURORA logo this time around. The ALL PLASTIC ASSEMBLY KIT DR. JEKYLL AS MR. HYDE is Only \$29.98 plus shipping! *It's really in stock this time!*

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Just In! THE FORGOTTEN PRISONER OF CASTEL-MARE Model!

The famous THE FORGOTTEN PRISONER OF CASTEL-MARE model has finally been re-issued. Don't forget to order THE FORGOTTEN PRISONER OF CASTEL-MARE today for Only \$34.98 plus shipping!

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E-MAIL: Scaremail@aol.com

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Just In! THE MIGHTY KOGAR MONSTERS OF THE MOVIES Model!

THE MIGHTY KOGAR *mysterious beast of the jungle* joins the MONSTERS OF THE MOVIES monster model lineup. No cement needed and you can build as Kogar or with a Bob Burns or Tracy the Gorilla head. Snap up THE MIGHTY KOGAR MONSTERS OF THE MOVIES model for Only \$28.98 plus shipping!

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Just In! GODZILLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11!
GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4, 5!
 GODZILLA #1, 1(second print) 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
 (Just In not pictured!) #12 are **Only \$3.99 each** plus shipping!
GODZILLA THE HALF-CENTURY WAR #1, 2, 3, 4, 5 Only
\$3.99 each plus shipping!
 Still Available! **GODZILLA GANGSTERS & GOLIATHS #1, 3, 4,**



5 \$3.99 each GODZILLA KINGDOM OF MONSTERS #1, 2, 3, 4, 5,
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Just In! MAD SCIENTIST #26 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the **Newest MAD SCIENTIST issue is now available!**

Get all the **Scary Fun** contained in the **New MAD SCIENTIST #26** for only **\$6.00** plus shipping!

Only a few copies of **MAD SCIENTIST #17, 18, 19, 20, 21, 22, 23, 24** and **#25** are still available for only **\$7.00** each plus shipping!

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It is time to experience all of the giant movie monster and Godzilla-filled fun in the **G-FAN #102** for only **\$6.95** plus shipping!

The following **G-FAN** issues featuring **GIANT** monster fun are still available: #23, 38, 39, 41, 42, 44, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 80, 86, 88, 89, 90 \$5.95 each #97, 98, 99 \$6.95 each #56, 69, 100 \$10.00 each plus shipping!

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Just In! **PREHISTORIC MONSTER BASH DVD!**

You need this DVD if you missed last year's BASH and even if you attended MONSTER BASH 2012! SEE: "THE WORLD'S GREATEST CLASSIC MONSTER CONVENTION & EXPO!" Interviews with Martine Beswick, Julie Adams, Ricou Browning, Arch Hall Jr., Richard Kiel, Bert I. Gordon and more and experience the MONSTER BASH convention on this approximately 140 minute DVD. Journey back to last year's BASH with the PREHISTORIC MONSTER BASH DVD for the **Scary Low Price of Only \$10.00** (retail price \$14.95) plus shipping!

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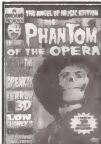
Just In! **Forry is Back! THE LIFE AFTER DEATH PROJECT DVD!**

THE LIFE AFTER DEATH PROJECT (2 DVD Collector's Edition): *Forrest J Ackerman Speaks From Beyond The Grave!!* The 2 disc set is loaded with extra features like the FORREST J ACKERMAN TRIBUTE; DEMISE OF THE ACKERMANSION and THE LIFE AFTER DEATH PROJECT 2. *Forry is back in THE LIFE AFTER DEATH PROJECT DVD Set for Only \$24.95* plus shipping!

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Just In! **BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD!**

You've been reading about this documentary in the SCARE-NEWS for awhile and will be reading more about it soon in these pages. Meanwhile the must-have BEAST WISHES THE FANTASTIC WORLD OF BOB AND KATHY BURNS DVD is here and recommended for viewing by all Scary Readers for the **Scary Low Price of Only \$19.98** (retail price is \$24.99) plus shipping!

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You read about PENNY DREADFUL in SCARY MONSTERS #78 and you've been reading Dr. Gangrene's interviews and articles in SCARY MONSTERS, now here's your chance to see these two horror hosts at work and saving Halloween! This DVD not only contains the extended cut of THE DREADFUL HALLOWGREEN SPECIAL, but TRAILER TERRORS, PENNY'S HOLIDAY SPECIAL and many more scares for the **Very Scary Low Price of Only \$5.98** plus shipping!

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SCARY 2013 SALE!

We're happy that once again we're able to offer vintage monster magazines in quantity to you our valued Scary Readers at Scary Sale prices. Due to some sheer scary luck as well as some unearthing we're proud to present this revamped vintage monster magazine ad. The average condition of the magazines are VG-F or better and are all unread warehouse copies. We will always send you the best possible copy at the time of your order but ORDER NOW for the best possible selection and condition.



#37 February 1966



#45 July 1967



#1 November 1964



#27 January 1965



#6 January 1966



#8 May 1966



PARTY BEACH 1964



THE MOLE PEOPLE 1964



1968 Yearbook



#34 August 1965



#36 December 1965



#50 July 1968



#53 January 1969



#58 October 1969



#3 April 1965



#4 June 1965



#5 October 1965



#9 July 1966



#10 September 1966



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#3 April 1967



#2 Spring 1992



#28 August 1969



#39 May 1971



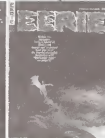
1971 Annual



#2 March 1966



#6 November 1966



#7 Jan. 1967



#15 June 1968



#19 December 1968



#4 March 1969



#5 July 1969



#6 October 1969



#7 May 1970



#35 July 1974



Collectors issue No. 3 1974



#1 Sept. 1975

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Just In! KOLCHAK The Night Stalker and DR. MOREAU 64 page comic!

A new Kolchak The Night Stalker comic has arrived with 64 pages of black and white Kolchak comic book fun and horror! Claw your way to the post office and order KOLCHAK: The Night Stalker and DR. MOREAU for the Scary Low price of Only \$5.99 plus shipping!

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Back In Stock! First Printing! THE KOLCHAK PAPERS GRAVE SECRETS novel!

We offered this new Kolchak novel back in 1994 when it first came out and it was a hit. I remember reading the novel at the time and liking it so much that I would recommend it to customers at conventions. This is the original first printing of the book with some new price stickers added to the back cover. THE KOLCHAK PAPERS GRAVE SECRETS is Only \$15.00 plus shipping while our small supply lasts!

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Just In! HAUNTING TALES OF HORRORBLES comic #1! With an Introduction by SVENGOLIE!

Chicago's or really Berwyn's monster store HORRORBLES has published their first comic book featuring an introduction by SVENGOLIE and beastly Haunting Tales set in the actual store in beastly black & white! HAUNTING TALES OF HORRORBLES is Only \$5.99 plus shipping!

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Almost Gone! AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror TV book!

Another must-have horror host book has arrived at the Scarehouse! 23 of your favorites are interviewed including Vampira, Zacherley, Chilly Billy, Commander USA, and Svengoolie. Spent An Evening of Spine-Tingling reading with AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror by Michael Monahan for the Scary Low Price of Only \$25.00 plus shipping!

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Back In Stock! 8 Episodes! CULT MOVIES TV DVD!

The pages of CULT MOVIES magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of CULT MOVIES and now you can finally see it. CULT MOVIES TV features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for **Only \$5.98 each** plus shipping!

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Just In! GRAMPA'S Scary DVDs!

In the early days of this SCARY magazine we use to sell these GRAMPA'S videos on VHS and they were always a beast seller. Just in time for this new year of 2013 we have them available again on DVD. GRAMPA'S MONSTER MOVIES features Grampa hosting 28 of his favorite classic previews for **Only \$9.98** plus shipping! GRAMPA'S SILLY SCARIES features Grampa hosting 7 of his favorite silliest scary cartoons for **Only \$8.98** plus shipping!

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and... "Something To Sink Your Teeth Into—"IN SEARCH OF DRACULA Starring Christopher Lee for **Only \$8.98** (\$9.98 retail, note contains nudity) plus shipping!

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Just In! UNIVERSAL MONSTERS figures!

The next two 8-inch figures in the DIAMOND SELECT Universal Monsters figures have arrived with the extra accessories you can't find in mainstream stores! Treat yourself to the METULANA MUTANT and THE PHANTOM for Only \$21.99 each plus shipping!

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Just In! CREATURE and FRANKENSTEIN Banks!

We told you about these banks in the SCARE-NEWS in issue #83 and they have finally arrived a little later than expected but they were worth the wait. Each bank bust is approximately 8 inches tall and they won't bust the bank. You can even save your money in these banks to have extra money to purchase more Scary mail order items from us. Start your own bank with the CREATURE FROM THE BLACK LAGOON and FRANKENSTEIN Bust Banks for Only \$19.99 each plus shipping!

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